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**Music and Emptiness**

*Portfolio of Original Musical Compositions and Accompanying Written Commentary*

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**Music and Emptiness:  
Portfolio of Original Musical Compositions  
and Accompanying Written Commentary**

**Carmen Ho**

A commentary of portfolio of compositions submitted to the University of Bristol in  
fulfilment of the requirements for the degree of Doctor of Philosophy

Faculty of Arts – School of Music

April 2018

Word count: 14542

# Portfolio compositions

1. *Shimmer* for solo cello (January 2015)  
First performed by Eleanor Jones as part of the Contemporary Music Venture concert at Victoria Rooms, Bristol (5<sup>th</sup> March 2015)
2. *Samsāra* for large orchestra (March to September 2015)  
First performed by the Bristol University Symphony Orchestra, conducted by John Pickard (26<sup>th</sup> November 2016)
3. *Dukkha* for small ensemble (November 2015)  
Workshopped by the Ensemble Variances (4<sup>th</sup> December 2015) and Kokoro ensemble as part of the Bournemouth Symphony Orchestra Composers' Day 2017 (18<sup>th</sup> February 2017)  
First performed by the Bristol Ensemble, conducted by John Pickard at Victoria Rooms, Bristol (22<sup>nd</sup> April 2018)
4. *Emptiness* for violin and horn and tape (December 2016)  
First performed by David Bevan and Kathryn Berry as part of the Contemporary Music Venture concert at Victoria Rooms, Bristol (17<sup>th</sup> February 2016)
5. *The Emptiness of Emptiness* for Large Ensemble and tape (January 2016)  
Performed by the New Music Ensemble, conducted by Michael Ellison at Victoria Rooms, Bristol (15<sup>th</sup> April 2016)
6. *Illusion* for mixed ensemble (July to August 2016)  
Workshopped by MusicLab, conducted by Oliver Searle at The Royal Conservatoire of Scotland (10<sup>th</sup> August 2016)  
First performed by the Bristol Ensemble, conducted by John Pickard at Victoria Rooms, Bristol (22<sup>nd</sup> April 2018)
7. *Psithurism* for solo flute (August 2016)  
First performed by Sergey Vilka as part of the Kyiv Contemporary Music Days at Goethe Institute, Ukraine (10<sup>th</sup> September 2016)  
Second performance by Anne Cartel at St. George's, Bristol (24<sup>th</sup> April 2017)
8. *Three Watches of The Night* for solo bass clarinet (September 2016)  
Commissioned by the New Music Southwest. First performed by Andy Keenan at Dartington Hall (6<sup>th</sup> November 2016), also workshopped by Carjez Gerretsen at Victoria Rooms, Bristol (25<sup>th</sup> April 2017)
9. *An Unbroken Vow* for A Capella mixed choir (February to November 2017)  
Workshopped by the BBC Singers conducted by Paul Brough at BBC Maida Vale Studios, London (22<sup>nd</sup> March 2018)

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## Accompanying CD

1. *Shimmer* for solo cello
2. *Saṃsāra* for large orchestra
3. *Dukkha* for small ensemble
4. *Emptiness* for violin and horn and tape
5. *The Emptiness of Emptiness* for large ensemble and tape
6. *Illusion* for mixed ensemble
7. *Psithurism* for solo flute
8. *Three Watches of the Night* for solo bass clarinet
9. *An Unbroken Vow* for A Capella mixed choir

## Abstract

This portfolio of nine compositions traces the composer's compositional development from an emphasis on the timbral qualities of individual instruments (*Shimmer* for solo cello, *Psithurism* for solo flute and *Three Watches of the Night* for bass clarinet) through to the handling of large sound masses of choral and orchestral forces (*An Unbroken Vow* and *Samsāra* respectively). Underpinning almost all the compositions is an interest in Buddhist philosophy, specifically the concept of 'emptiness'.

The portfolio is accompanied by a Commentary which describes the principle technical features of the works and places them in the context of both the composer's musical development and in a wider field of related contemporary musical practice.

## **Author's declaration**

I declare that the work in this dissertation was carried out in accordance with the requirements of the University's Regulations and Code of Practice for Research Degree Programmes and that it has not been submitted for any other academic award. Except where indicated by specific reference in the text, the work is the candidate's own work. Work done in collaboration with, or with the assistance of, others, is indicated as such. Any views expressed in the dissertation are those of the author.

SIGNED: ..... DATE:.....

# Acknowledgments

First of all, I would like to thank Professor John Pickard, for his guidance, encouragement, practical insight and musical inspiration.

A huge thank you to all the musicians who have brought my works to life, including David Bevan, Kathryn Berry, Eleanor Jones, Anne Cartel, Carjez Gerretsen , Andy Keenan , Sergey Vilka, Bristol University Symphony Orchestra, Kokoro ensemble, Ensemble Variances, Bristol Ensemble, Bristol University New Music Ensemble, MusicLab and the BBC Singers.

I would like to express my gratitude to all the staff and porters at the Music department; in particular I wish to thank Jonathan Scott for editing the majority of my recordings.

Special thanks go to Indaka Weerasekara who introduced me to Buddhism, yoga and meditation.

I would also like to thank many good friends who have seen me along the way, providing me support and affection.

Finally, I must thank my parents for their unfailing love and support throughout the period of research.

# Chapter I

## Introduction

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*Though the brevity of these pieces is a persuasive advocate for them, on the other hand that very brevity itself requires an advocate*

Arnold Schönberg (on Webern's Six Bagatelles Op.9)

This commentary is intended as a companion to my portfolio of original compositions, which allows me to express the journey of my compositional approach and to explore aspects of my personal compositional language.

The two extremes of the journey can be shown starkly by comparing the beginning of the earliest piece in the portfolio and the end of the most recent piece. The first piece (*Shimmer* for solo cello) begins with a subtle transformation of instrumental colours by changing the bow position and generates new musical gestures from that opening idea. This significantly differs from the clear triadic ending in the last bar of the final piece of my portfolio *An Unbroken Vow*. So the portfolio moves from an interest in timbral transformations between pitch and noise in the first piece to a choral work that ends with an F major chord.

Throughout my PhD, my aim was to seek and refine a personalised compositional language and musical expression, through a balance of creative intuition, with a personal technique and process. I have avoided composing with system-based generative processes; such as serial technique or chance-based approach. I feel that these restrict my imagination and constrain my creative space. Kaija Saariaho expressed her rejection of the post-serial school:

I realized – I knew already – that this was not what I wanted. These guys were drawing these unbelievable diagrams on the blackboard, systems, and interactions, and all of that – and what did you hear of it in the music? All of that complexity, for what aural result? It was a kind of a crash course to me out of the whole thing.<sup>1</sup>

The majority of my pieces are characterised as brevity, however there is variety in the portfolio; including solo works, ensemble pieces, orchestral work and a choral piece for 16 mixed voices.

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<sup>1</sup> Tim Howell, Kaija Saariaho: Visions, Narratives, Dialogues, Farnham: Ashgate, 2010, p.9

## 1.1 Origins

I was born in Hong Kong at a time when it was still a British colony and my exposure to music was primarily Western. Although I am ethnically Chinese my exposure to traditional Chinese music was minimal when I was growing up. I was brought up in a musical family where I was exposed to Western instruments and Western Classical concerts at a very young age. I then moved to the UK at the age of 14 and the majority of my music education began in secondary school. My passion in music started to flourish when I decided to study music at University: first undergraduate studies at Hull, followed by an MA in composition at Bristol, after which I decided to pursue a PhD. I didn't have a great interest in composing music until I was in my second undergraduate year, when my earliest influences were Penderecki and Pärt, the most memorable pieces I looked at during that time being *Polymorphia* and *Cantus in Memoriam Benjamin Britten*. They were the key to changing my perspectives on classical music and they led me to explore sound and space as well as experimenting with extended techniques.

My later works presented in the portfolio were inspired by Buddhist philosophy and the inspirational point of departure came from a friend who is a yoga teacher and a PhD candidate in Buddhist studies. So while the interest in Buddhism may initially appear to be related to my cultural background, this is not in fact the case and I feel that traditional Chinese culture has had little conscious influence on my compositional voice.

My position stands in marked contrast with the Japanese composer Toru Takemitsu who felt a strong inter-cultural influence in his later works. He proposed an approach to tradition and identity that is the complete opposite of mine:

I am Japanese...I did not know anything about my own musical tradition. I hated everything about Japan at that time because of my experience during the war. I really wanted to be a composer who was writing Western music, but after I had studied Western music for ten years I discovered by chance my own Japanese traditions. At that time I was crazy about the 'Viennese School' composers, and by chance I heard the music of the Bunraku Puppet Theatre...I suddenly recognized that I was Japanese and I should study my own tradition. So I started learning to play the Biwa. I studies

it with a great master for two years and became very serious about our tradition. But I still try to combine it with Western music in my compositions.<sup>2</sup>

In my case, I have so far never felt attached to any school, nor to a specific well-defined musical tradition. I consider myself an outsider who does not belong anywhere. This feels like a positive thing because it gives me an opportunity to search for my musical identity and individuality. I have found that it is more fascinating to see through the lens from an outsider than it is to try to capture the essence of a culture by identifying with it.

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<sup>2</sup> Tōru Takemitsu, Tōru Takemitsu in conversation with Karsten Witt, General Manager of the Konzerthaus in Vienna during the Contemporary Music Festival, [http://www.artistinterviews.eu/?page\\_id=62=22/](http://www.artistinterviews.eu/?page_id=62=22/), (accessed on 27<sup>th</sup> April 2018)

## 1.2 The Beginning

*'If we define sound as anything we can hear, then noise is the kind of sound that is disorderly'*<sup>3</sup>

*-Sigmund Levarie*

In my first year of my research, as an MPhil student, I explored sound transformation between pitch and noise by experimenting with different compositional techniques often associated with the avant-garde in order to blend different timbres and colour in an effective way.

In a recent interview Helmut Lachenmann, stated that using noises is easy. The problem is to find stringent and convincing new contexts with each piece<sup>4</sup>. I have felt the same way with my own pieces and for this reason, I have chosen not to include several pieces from the beginning of my research studies in the present portfolio. Nevertheless, the experience of writing them was important to my development and I would like to describe them briefly here.

One of my earliest attempts at pitch and noise exploration comes from blending of the sound of one instrument with various extended techniques as it slowly emerges from another in the sustained and still sections of *Flow* (2014) for flute, horn, viola and cello: the transition of instrumental voices with various extended techniques feeds into the transference of pitch and noise. This is exemplified in letter C and D (Figure 1.1) where notes are transferred across the ensemble behind drone-like white noise in the strings. The combinations of space-time and pulse-based notation create a freer and more flexible notation. At letter C, *molto sul tasto* in cello with dampened strings and bow in circular motion combines with the flute playing wind-tone, resulting in a similar timbres being created with different instruments. The aim of such pitch and noise transition here was to exploit an imperceptible timbral 'trick' on the ear and to explore the slow transformational process of subtle shifts of colour and timbre. However, the transition from pitch and noise in this piece shows a subtlety of sound gradation but it lacks dimensions such as musical tension and release, background and foreground, and a sense of momentum in the music. My later pieces in the portfolio take this sound transformation idea further and incorporate a more rigorously thought-through use of this technique. For this reason, I decided not to include *Flow* in my PhD portfolio.

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<sup>3</sup> Sigmund Levarie, 'Noise', *Critical Inquiry*, Vol. 4, No. 1, Autumn 1977, p. 21

<sup>4</sup> Anigail, Heathcote, 'Sound Structures, Transformations, and Broken Magic: An interview with Helmut Lachenmann' in *Contemporary Music: theoretical and philosophical perspectives*, England: Ashgate, 2010, p. 333



Figure 1.1, *Flow*, bb. 9-11, showing notes are transferred across the ensemble

The musical score for Figure 1.1, *Flow*, bb. 9-11, shows notes transferred across the ensemble. The score is divided into two sections, B and C, with durations of 18'' and 14'' respectively. The Flute (Fl.) part starts with a note marked 'pp' and 'hold as long as possible'. The Horn (Hn.) part starts with a note marked 'mp' and 'p'. The Viola (Vla.) part starts with a note marked 'pp'. The Violoncello (Vc.) part starts with a note marked 'ppp'. The score includes various dynamics such as 'pp', 'p', 'mp', 'fff', 'pppp', 'mf', and 'ppp'. There are also performance instructions like '\*with strong lip pressure', '\*bow directly on the tailpiece with steady bow pressure and slow bow to create a soft, quiet resonant sound', and '\*Dampen the strings with left hand and bow on finger board in circular motion with very slow bow to create a quiet, white-noise-like sound'.

At the early stages of my research, I was greatly influenced by spectralism. The unbroken continuity of gestures and the fusion of harmony interest me the most in spectral music. The spectrum can generate the melody, rhythm, orchestration, harmony and form and it is constantly in motion and transformation. The composition is then developed through time and space through the resulting harmonic rhythm.<sup>5</sup> I often feel visual movements and shapes can be grasped within a gesture and I am interested in how spectral composers craft the gradual gestural transformations seamlessly by varying the harmonic language and pitch materials. As Tristan Murail describes:

I imagine myself as a sculptor in front of a stone block which conceals a hidden form; a spectrum will thus be able to conceal a hidden forms of different dimensions...and with the help of certain instruments: active filtering, selection of tempered pitches, spectral areas, spectral

<sup>5</sup> Viviana Moscovich, 'French Spectral Music: An introduction, Tempo, New series, No. 200, April 1997, p.22

exploration...this composition technique, from the whole to the unit, is opposed to the classical cellular construction technique.<sup>6</sup>

I often approach the compositional process with movements and gestures in mind, as though I am painting the sound of the piece in a linear way. I find it exciting to approach crafting the physicality of sound in a direct way. It is fascinating to visualise and map out musical gestures on the page and this compositional approach enabled me to craft and develop these visual gestures physically.

For me, the visual aspect of the score is always fascinating and I often perceive it as being an intrinsic part of the music in which you can visualise the moving gestures across the page, just like in Chinese calligraphy. This is one aspect of my work in which I am able to identify with my Chinese background, because calligraphers express the art form of the Chinese characters in brushstrokes, lines, movements and space. And these central elements of visual form in Chinese calligraphy have had an impact on how I construct my pieces and on the visual aesthetic qualities on the page.

My musical language is often derived from extra-musical material and the gestural movements and shapes from these materials can have a great influence of the way musical formations are created and interact with each other. Gesture in musical perspectives has a broad meaning. Hatten describes ‘musical gesture’ as:

movement (implied, virtual, actualized) interpretable as a sign, whether intentional or not, and as such it communicates information about the gesturer (or character, or persona the gesturer is impersonating or embodying). Another way of specifying gesture is as movement that is marked as meaningful. The particular dimension of relevant meaning may be marked biologically and/or culturally.<sup>7</sup>

In terms of conveying ‘information about the gesturer’, gesture plays an expressive role in my work and I feel that visual movements and shapes can be captured within a musical gesture. Detail is highly important in the gestural characterisation, so dynamics and articulation are carefully notated. Pacing is also an important aspect: the placing of the gesture at the right moment in time. Much of my music is fundamentally slow- moving with the gestures serving

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<sup>6</sup> Tristan Murail, ‘Questions de Gible’, *Entretemps*, 8, September 1989, pp. 154

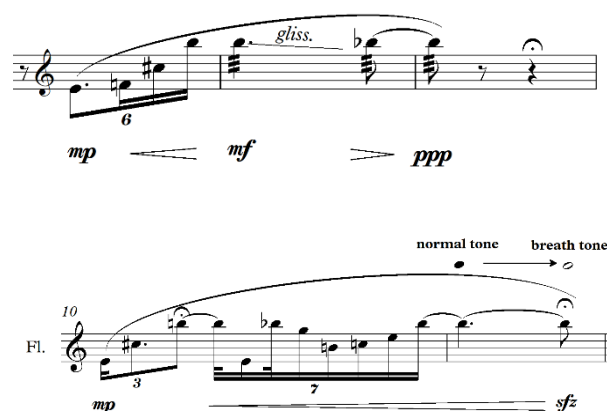
<sup>7</sup> Robert S. Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert* Bloomington: Indiana University Press, 2004, p. 125

to animate the surface, though in more recent pieces (for example *Psithurism*) I have explored more rapid movement.

As for ‘relevant cultural meaning’, my musical gestures relate to aspects of post-war modernism in so far as they are generally non-tonal and often rhythmically complex (rarely with a strong sense of pulse). Where they differ from earlier twentieth century modernist practice is that they are not the result of using serial techniques. Instead, I prefer to explore the properties of the harmonic series, inspired by some of the ‘spectralist’ composers such as Grisey and Murail. Like them, I tend to avoid structural repetition, preferring instead to build up textures through gradual transformation of the gestures I use.

Figure 1.2 shows an initial gesture is often relatively short and is then developed through fragmentation and extension.

**Figure 1.2, *Psithurism* (bb. 6-9)**



## 1.3 The Notion of Timbre

Timbre is a fundamental element of my compositions and it gives a very important dimension to how all my pieces unfold. It is fascinating to experience how music can grow organically, crystal-like, gradually and inexorably unfolding between pitches to create a shimmering complex timbre. I have explored different techniques and approaches to sound and it has led me to develop what feel is an individual approach to subtle timbral transformation.

These transformations can happen not only through the combination of individual instrumental timbres but through the harmonic rhythm that underpins some of my pieces. This can be partial (e.g. the opening of *An Unbroken Vow* which is built on a gradually changing harmonic sequence) or across the entire piece (e.g. *Samsāra* which is built on a rotating sequence of chords). The harmonic changes can move at varying rates, sometimes shifting quickly and sometimes stretched out across many bars.

This sense of ‘flow’ is important to all my compositions which focus on slowly evolving shifting colours and the timbral spectrum. Unsuk Chin’s discussion of timbre and colour shows their importance to her compositional language:

I often ask the soloist to disguise the nature of the instrument so the perception can be blurred. I try to explore the boundaries of the cello’s expressivity and to broaden the definition of ‘expression’. Therefore I also use special playing techniques...including noises and rasping sounds. For me, this actually serves the expressivity by suggesting new meanings.<sup>8</sup>

I found that the idea of disguising the nature of the instrumental sounds fascinating, leading me to explore the timbral palette of the cello in *Shimmer*, the flute in *Psithurism* and the bass clarinet in *Three Watches of the Night*.

One of my earlier pieces *String quartet No.1* (2014) was included in the portfolio for my initial upgrade to MMus. This work explores the richness of the strings sound and demonstrates a way to create a smooth transition of the aspects of the inner nature of sound from silence, white noise, pitch and noise. White noise contains all audible frequencies in a random order that

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<sup>8</sup> [http://www.boosey.com/downloads/200906\\_Qnotes.pdf](http://www.boosey.com/downloads/200906_Qnotes.pdf) (accessed on 24th April 2018)

human can hear (about 20 Hz to 20 KHz). It sounds like a continuous hissing sound with all 20000 different tones all playing at the same time in an unpredictable sequence.<sup>9</sup>

I attempted to create a sense of freedom in the music by employing the use of metric and space-time notation. I also used a minimum of pitch materials (figure 1.3) in order to create a maximum effect by varying the combinations of timbral devices such as artificial harmonics and microtones on strings as well as different extended playing techniques.

**Figure 1.3 showing the pitch materials in *String Quartet No.1***



The opening of the piece (figure 1.4) shows a smooth transformation of a single note almost beyond recognition, whilst still obtaining the essence of its original identity. This piece begins with a sustained C in cello and an airy quality created by *molto sul tasto* which slowly transforms into a scratch tone. This is further enhanced with the tremolando and followed by another long sustained note C, creating a metallic, wispy texture.

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<sup>9</sup> John G. Benjafield, 'Between Pink Noise and White Noise: A Digital History of The American Journal of Psychology and Psychological review' in The American Journal of Psychology, Vol. 130, No. 4 winter 2017, pp. 505-519

**Figure 1.4 *String Quartet No.1* opening gesture (score can be found in appendix)**

The score is divided into three systems, each with four staves: Violin I, Violin II, Viola, and Violoncello.

**System 1:** The Violoncello part begins with a long note marked *molto sul tasto*. Above the staff, two 15" intervals are indicated. The dynamic markings for the cello are *pppp*, *mf*, *cresc.*, *f*, *sfz*, *mp*, and *pp*. The Violin I and II staves have a 15" interval marked above them. The Viola staff has a 15" interval marked above it. The Violoncello staff has a 15" interval marked above it. The Violoncello staff has a 15" interval marked above it.

**System 2:** The Violoncello part continues with a long note marked *molto sul pont.*. Above the staff, a 15" interval is indicated. The dynamic markings for the cello are *f*, *sfz*, *ppp*, and *sfz*. The Violin I and II staves have a 15" interval marked above them. The Viola staff has a 15" interval marked above it. The Violoncello staff has a 15" interval marked above it. The Violoncello staff has a 15" interval marked above it.

**System 3:** The Violoncello part continues with a long note marked *molto sul tasto*. Above the staff, a 15" interval is indicated. The dynamic markings for the cello are *ppp*, *mf*, and *pp*. The Violin I and II staves have a 15" interval marked above them. The Viola staff has a 15" interval marked above it. The Violoncello staff has a 15" interval marked above it. The Violoncello staff has a 15" interval marked above it.

**Performance Instructions:**

- \*slide the bow behind the bridge and back to create a light, disorted sound (pitched)
- \*Bow from sul tasto to ord. then sul pont in circular motion

*Sati* for percussion trio (2014) is another earlier work which I wrote for my upgrade to MMus. This work was my first composition inspired by Buddhism and I was trying to depict the state of mind achieved in meditation by using the instruments that are often associated with meditative practices such as gongs and singing bowls. Each group of instruments represents a role in the process in meditation. For instance, singing bowls represent the ‘present moment’ and are present throughout almost the whole piece. Gongs imitate the direction of awareness towards the present moment. My aim in this work was to explore the inner nature of sounds and movements in percussion instruments. For example, figure 1.5 shows the compositional focus gradually shifting towards improvisatory materials and the spaciousness between instruments. A player uses a superball mallet to rub on the surface on the gong creating a rich blend of overtones and a powerful ‘whale sound’. These gestural movements interweaving freely, produce a distinctive sound effect across the trio.

**Figure 1.5** *Sati* for percussion trio, rehearsal mark E-F, gestural movements across the trio  
(score can be found in appendix)

The figure displays two pages of a musical score for a percussion trio, specifically rehearsal marks E and F. The score is written for three percussionists (Percussion I, II, and III) and includes various instruments and gestural instructions.

**Rehearsal Mark E:**

- Percussion I:** Starts with a 10" duration, followed by a 5" duration, then an 8" duration, and finally a 15" duration. Instructions include: "Use superball mallet to rub on surface in circular motion. (from the edge towards the middle)", "Pick up large superball mallet", and "Let it vibrate freely when reached to the middle then strike it with Tam-tam mallet".
- Percussion II:** Starts with a 28" duration, followed by a 15" duration. Instructions include: "pick up mallet" and "p cresc. poco a poco".
- Percussion III:** Starts with a 15" duration, followed by a 10" duration. Instructions include: "To vibraphone", "pp cresc. poco a poco", and "f".

**Rehearsal Mark F:**

- Percussion I:** Starts with a 10" duration, followed by a 10" duration, then a 5" duration, then an 8" duration, and finally a 10" duration. Instructions include: "pick up bow", "bow on the edge, harsh sound", "pick up small superball mallet", and "Let it vibrate freely".
- Percussion II:** Starts with a 10" duration, followed by a 10" duration, then a 5" duration, then an 8" duration, and finally a 10" duration. Instructions include: "Gong", "mf", "pick up bow", "bow on the edge, harsh sound", "as loud as possible", and "Singing bowl".
- Percussion III:** Starts with a 10" duration, followed by a 10" duration, then a 5" duration, then an 8" duration, and finally a 10" duration. Instructions include: "Let it vibrate freely", "pick up small superball mallet", and "Singing bowl".

My main influences at the time of writing these pieces were the varied compositional techniques and sound colours of Kaija Saariaho, Magnus Lindberg, Gérard Grisey, Tristan Murail, Thomas Adès, Jonathan Harvey and John Cage. I analysed *Lichtbogen* by Kaija Saariaho as part of my composition portfolio for my initial upgrade to MMus and wrote a short analytical essay on the work, which enabled me to have an insight into how to create a fluid and slow transition of sound and almost imperceptible pitch-shifting.

Having explored the inner nature of sound and different approaches of how to create a subtle transformation from one timbre to another, I felt the need to explore and develop my research further and to consolidate my musical techniques and language.

For my upgrade from MPhil to MMus, I proposed to explore further my compositional approach through a variety of instrumentations and different sizes of ensembles, such as choirs, symphony orchestra and woodwind instruments.

My music has always been inspired by nature and I sometimes attempt to recreate the sounds of natural phenomena. Having composed my percussion trio *Sati*, I found my interest in meditation, yoga and Buddhist philosophy significantly increased. Indeed, these interests have had such a huge impact on my later compositions. Simultaneously, I have discovered that there are possibilities to depict and connect the underlying meanings of Buddhist philosophy and the inner quality of my music. From Wagner to Cage, many composers have derived some form of influence and inspiration from Buddhism. For instance, many of the later works of Jonathan Harvey relate to aspects of Buddhism, though the influence appears to have been an indirect one, as he explained:

‘I have not composed according to a Buddhist theory. I composed first, and then looked back and saw what I had...’<sup>10</sup> The textual aspect in *One Evening* (1994) for soprano, mezzo soprano, chamber ensemble and electronics was explicitly Buddhist and the texts are all set on the theme of emptiness. Another example *From silence* (1988) ‘starts with an invocation to emptiness by sounding a “zero-sound” – a long, almost featureless note or complex. This does the opposite of most openings, which seek to arouse, to excite the listener’s interest. Instead, the aim is

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<sup>10</sup> Jonathan Harvey, ‘Music, Ambiguity, Buddhism: A Composer’s Perspective’ in *Contemporary Music: Theoretical and Philosophical Perspectives*, Surrey: Ashgate, 2010, p.289



to invite the listener to a quieter level, there to attend with a subtler, “more refined,” more delicate perception...’<sup>11</sup>

By contrast, in the slightly later *Wheel of Emptiness* (1997), Harvey took a different approach. He stated that he used two contrasting objects of material: formless music and music of extreme form. And he explained:

...I was showing the way in which we take objects and fetishize them. We give them labels and see them as individual things...it is essential that you start with something that seems not to be too empty. Then you demolish it...<sup>12</sup>

I have taken an opposite approach from Harvey where I was inspired by and composed according to the Buddhist concepts and depicted the meaning behind the Buddhist philosophy through gestural movements and harmonic language.

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<sup>11</sup> Jonathan Harvey, *In Quest of Spirit: Thought on Music*, London: University of California Press, 1999, p. 5

<sup>12</sup> Matthew Jekins and Jonathan Harvey, ‘A Search for Emptiness with Jonathan Harvey’, *Perspectives of New Music*, Vol. 44, No.2, Summer 2006, p.230

## 1.4 Music and Buddhism

Most writing on music and spirituality tends to address Buddhism in fairly general terms, often with a focus on the practical use of music within Buddhist practice (for example, Buddhist chant in monasteries or ceremonies). Chow Ow Wei points out for example that In Theravada Buddhism, music is regarded as a sensual luxury in which one might focus on the aesthetic qualities rather than the teachings enunciated in the chant. When instrumental sound is performed during Buddhist practices, it brings the performance to a sophisticated level of ‘emptiness’ in which the music should be performed without emphasising the idea of a musical ‘performance’ for an audience.<sup>13</sup>

Discussion of the absorption of Buddhist thought into musical practice is less widely discussed (although there is a significant body of literature on Wagner and Buddhism, it revolves mainly around Wagner the dramatist rather than Wagner the musician). Pi-yen Chen discusses how the concept of music is understood within Buddhism and explains that many Buddhist Sutras contain accounts concerning music but usually without explicit reference to the word ‘music’. When music is mentioned, it is often in the context of the activities (singing or playing) of celestial beings. Furthermore, Chen states that in order to understand the concept of music in Buddhist thought, it is necessary to have a thorough understanding of the way in which Buddhist philosophy understands cognitive processes in relation to individual existence.<sup>14</sup>

In Buddhist teaching, sound is regarded as dust (guna). Dust is formed of particles and particles are in movement. So music *is* movement and there is no ‘music’ behind the movement of ‘music’. If we remove the movement, there is no such thing as music.<sup>15</sup>

This concept has a close relationship with the creation of my compositions. Jonathan Harvey has stated his views on the duality of music and Buddhism:

Music is some sense of a picture of wisdom. It is even an explanation, in that it shows rather more clearly than words can the will-o’-the-wisp quality of reality. Music shows us how mind works. We see forms building in ‘mental space’, fine forms in Beethoven or Boulez; and we see they are ultimately emptiness, kept in

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<sup>13</sup>[http://www.academia.edu/6663940/Viewing\\_Instrumental\\_Sounds\\_in\\_Therav%C4%81da\\_Buddhism\\_with\\_the\\_Buddhist\\_Doctrine\\_of\\_Emptiness](http://www.academia.edu/6663940/Viewing_Instrumental_Sounds_in_Therav%C4%81da_Buddhism_with_the_Buddhist_Doctrine_of_Emptiness) (accessed on 25<sup>th</sup> April 2018)

<sup>14</sup> Pi-yen Chen, ‘Sound and Emptiness: Music, Philosophy, and the Monastic Practice of Buddhist Doctrine’, *History of Religions*, Vol. 41, No. 1 August 2001, p.26

<sup>15</sup> *Ibid*, p.27

memory in our minds. Nothing is what it seems; it seems ‘real’ but is mere projection of the mind. What seems to be is nothing, as it turns out. Music explains that everything is shifting between two levels.<sup>16</sup>

Consequently, the connection of music and consciousness within Buddhist thought<sup>17</sup> has changed my inspiration and the act of composition to some extent. To some extent, this has happened furtively; this is a very personal, individual, even intimate experience.<sup>18</sup>

However, in Buddhism, wisdom is characterised by the distinction between understanding the way things appear to be and the way they actually are (a concept also explored by Wagner, via Schopenhauer and, ultimately, Kant), therefore it suggests the interrelationship between Buddhism and nature.

Having felt the urge to explore and experiment further in this direction and I have attempted to compose pieces which are inspired by Buddhist concepts. For instance, *Emptiness*, *The Emptiness of Emptiness*, *Samsāra* and *Dukkha*. These terms are all related to each other. *Samsāra* is a process of repeated rebirth, wandering aimlessly without knowing how to get out of this cycle of life and *Dukkha* is the unsatisfactoriness of the experience of *Samsāra*. Additionally, *Dukkha* is empty because it does not exist on its own power, as Indaka Weerasekera explains:

I, just like a tree and other things, clearly do exist as a concept, construct or ‘object’ imputed with value by ‘subjects’ through the flux of ordinary experience. Concepts, language and conventions are useful to navigate through life. But when the true nature of ‘objects’ is misperceived as existing in and of themselves, outside of their linguistic designations, they are often reified and grasped at. When those things then change or vanish, suffering (*Dukkha*) ensues. Even *Samsāra* is empty in the sense that it is relational.<sup>19</sup>

The order of the commentaries illustrates a progression of my compositional journey and my approach to gestural transformation and explorations of different timbral devices. My first

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<sup>16</sup> Jonathan Harvey, ‘Music, Ambiguity, Buddhism: A Composer’s Perspective’ in *Contemporary Music: Theoretical and Philosophical Perspectives*, Surrey: Ashgate, 2010, p.281

<sup>17</sup> Bethany Lowe, ‘In the heard, only the heard...’: music, consciousness, and Buddhism’ in *Music and Consciousness: Philosophical, Psychological, and Cultural Perspectives*, Oxford: Oxford University Press, 2011, p.111

<sup>18</sup> Jonathan Harvey, *Music and Inspiration*, United States: Faber, 1999, p.7

<sup>19</sup> Indaka Weerasekera, Personal interview with Indaka Weerasekera (PhD candidate in Buddhist studies at the University of Bristol), 22/01/2016

commentary explores the boundaries between semi-improvised and strictly notated music in my solo cello piece *Shimmer*. The opening begins with a sustained note with a combinations of different timbral elements and then new musical gestures generate through gradual transformation of the original idea from the beginning of the piece. An interesting comparison can be drawn here with the last bar of the final piece of my portfolio (*An Unbroken Vow*). At the time of writing I could not have envisaged that my musical journey would take me from timbral transformations between noise and pitch, via an interest in spectralism and the harmonic series to a choral work that ends on a pure F major triad.

Secondly, *Sam̐sāra* for large orchestra was inspired by the flow of a river which I have attempted to link to the meaning of the Sanskrit word Sam̐sāra. In my opinion, this work marked a new stage in my development in terms of the use of subtle harmonic progressions, textural transformations and meticulous orchestration. Thirdly, the use of harmonic rhythm and the expressiveness in music was developed further in *Dukkha* for flute, clarinet, cello and piano. My first attempt to write for tape and instruments, *Emptiness* for violin, horn and tape focuses on how to fuse the shifting quality of sound with such limited harmonic materials. *The Emptiness of Emptiness* for large ensemble and tape responds to and builds upon *Emptiness* and explores a deeper meaning of the idea of emptiness as well as expanding my sound palette.

*Illusion* is a small study on experimenting something new. My aim for the piece was to include a smooth transition between semi-improvised and strictly notated music and attempted to create a sense of drama in the music by creating tension and release through harmonic rhythm.

*Psithurism* for solo flute was written in Kyiv Contemporary Music Festival. It was inspired by the rustling sound of trees and leaves. This piece was solely tailored for the flautist for whom it was written and it demonstrates a collaborative relationship in the creative process. We explored various acoustical properties of the instrument and I attempted to expand the palette of colours of the flute. This collaborative relationship with close dialogue and creative exchange has widened my creative space and allowed me to ensure that the performer's contributions are being fully utilised.

*Three watches of the night* was written in response a sculptural work by Peter Randall-Page. It is a short study for solo bass clarinet and it was inspired by the poetic descriptions of the scene of the Buddha's enlightenment which took place while sitting under a Banyan tree on the banks of Nerañjarā River at Uruvela in India.

Having composed exclusively instrumental works, I wanted to explore the compositional devices that are seen in my previous works, this time in a vocal context. *An Unbroken vow* was written for sixteen solo voices and demonstrates different ways in which the textural content of the piece affects the formation of the structure.

# Chapter II

## Commentaries

### 1. Shimmer

*Improvisation is the ability to create something very spiritual, something of one's own*

*-Sonny Rollins*

*Shimmer* was written for a Bristol University Contemporary Music Venture concert in March 2015 and is scored for solo cello. Having explored various extremes of approaches to string writing in my previous work *String Quartet No 1*, I felt the need to consolidate my musical language and to explore new sounds and effects.

My intention was to create something feminine, delicate and shimmery, yet powerful and expressive. I attempted to develop a sense of freedom in the music and to explore the boundaries between strictly notated and semi-improvised notation. I worked closely with the performer and we have discussed and experimented with different ways to interpret the sound that I imagined. She also gave me suggestions on how to notate my musical ideas in a more coherent and effective way from a cellist's point of view.

The opening of the piece (figure 2.1) begins with a high metallic tremolando gesture with a dramatic *crescendo* to *sforzando* followed by a gradual increase in bow pressure in order to produce a distorted toneless harsh sound.

The example below shows that I have subtly varied the instrumental colours by changing the bow position from *molto sul pont.* to *ord.*. The first phrase from bb.1 to 4 illustrates five different timbres on the cello.

**Figure 2.1 bb.1-11. The opening of *Shimmer***

Violoncello

$\text{♩} = 60$

molto Sul Pont. → Ord. → Ord. →

pppp < sf > p < sf > p < sf > p

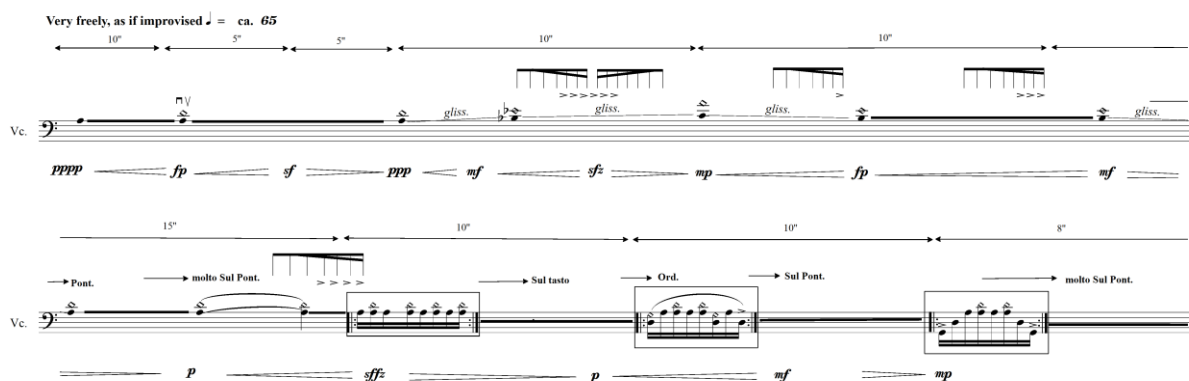
pppp pppp sf p mf niente

gliss. gliss.

Vibrate harmonic using finger pressure

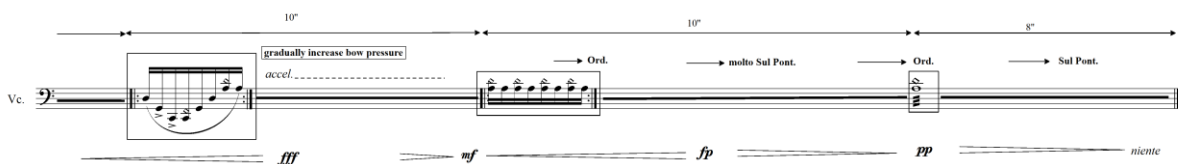
The semi-improvisatory section (figure 2.2 below) shows the strictly notated materials gradually moving towards a greater sense of freedom through the introduction of time-space notation. The graphic symbols with the headless quavers figure above the staff indicates that the cellist is free to interpret the change in rate of bow within the timeframe. Tension starts building up towards the next line with timbral variations and this is aided by the subtle gradation of changes in bow position which eventually produce high overtones with a thin, nasal and metallic sound. The combination of rapid changes in dynamic and bow position expands the sound palette as well as creates tension towards the end of the piece.

**Figure 2.2**



Although the selection of notes in this work was intuitively made, I have limited myself to using as few notes as possible in order to focus on a range of textures. If I developed the pitch element more thoroughly, I feel I would have cluttered the music unnecessarily and distracted from my main musical intention.

**Figure 2.3**



A point of maximum tension arrives at the arpeggiated pattern (figure 2.3) in the last line with a gradual changes in bow pressure, followed by shimmery gestures and ending with a *diminuendo al niente*.

In summary, this miniature piece explores an approach to notating semi-improvisatory gestures and it gives the performer freedom to interpret the music but within tightly controlled

parameters (a matter that I return to in the context of a chamber ensemble in *Illusion*). The textural elements in this piece are highly compressed, however it lacks density and feels like a short study leading towards the creation of something more complex with a larger sound palette. In this respect, I was partly responding to the brevity in Anton Webern's works, especially in his expressionistic miniatures. Although most of his pieces are short but they are highly concentrated. For instance, *Three Short Pieces for Violoncello and Piano, Opus 11* conveyed the essence of his ideas in an extremely compressed form.



## 2. Samsāra

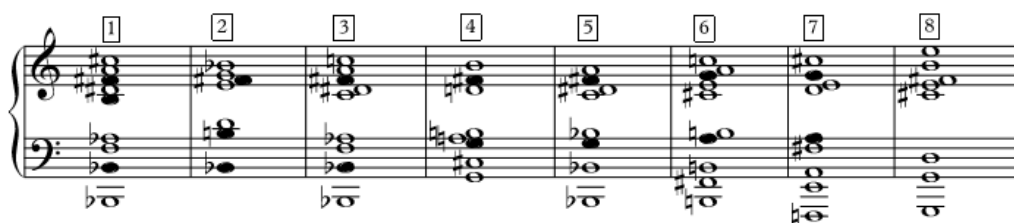
Samsāra is a Sanskrit word which refers to a process of repeated rebirth or endless wandering without knowing how to get out of this cycle of existence. This is also suggesting a continuous movement like the flow of a river. According to Buddhist philosophy, all living creatures are part of this cyclic movement and will continue to be reborn until they attain nirvana.<sup>20</sup>

This work was inspired by the flow of the ocean which is correlated to the rich meaning and concepts of Samsāra. I have attempted to depict the continuous movement of the river and portray the journey of the flow which eventually reaches the ocean.

My aim in this piece was to try to expand a rich harmonic palette and create a smooth subtle and almost subconscious transformation from one harmony and timbre to another. It gives rise to a churning ocean of sound. Furthermore, I wanted to create more drama, tension and release in my music, because I had become aware of the danger that the techniques I was exploring could lead to musical stasis if they were not enriched by other elements. I decided to exploit this approach to harmonic movement as a way of depicting the movement of a river as well as describing the cycle of life, death and rebirth. The harmony of the piece is constructed from a chord progression of eight chords and this chain of chords is recycled throughout the work. The idea for this chordal progression was stimulated by aspects of Oliver Knussen's Symphony No.3, particularly the second half of its single movement structure.

The solid semibreves in figure 3.1 indicate the common notes between each succeeding chord. The sequence of chords below shows a subtle changes of harmony relative to the number common tones in each successive chord.

**Figure 3.1 Chords sequence in *Samsāra***



<sup>20</sup> Damien Keown, Buddhism a very short introduction, Oxford: Oxford University Press, 2002, pp. 29

This opening begins with a very soft bell striking a pedal point on F# and this continues to be rung irregularly until it reaches bar 81. The tubular bell blends in with the orchestra when the textures build up towards a harmonically dense peak at bar 102 and the pedal point of F# returns again from bar 108. The second bell stroke is then followed by glassy high harmonics in the violins and these sustained and fragile high harmonics start layering up. The strings act as the background and the subtle changes in dynamics slightly agitate the stillness of atmosphere.

**Figure 3.2 (bb. 15-19)**

The musical score for Figure 3.2 (bb. 15-19) is presented on five staves. The staves are labeled on the left as Picc., Fl. I, Fl. II, Ob. I, and C. A. (C. A. likely stands for C. A. Cello/Double Bass). The score begins at rehearsal mark 15. The Piccolo staff starts with a 'solo' marking and a dynamic of *mp*. The Flute I staff has a 'solo' marking and a dynamic of *pp*. The Flute II staff is silent. The Oboe I staff has a dynamic of *mp*. The Oboe II staff is silent. The C. A. staff has a dynamic of *pp*. The score shows a progression of sustained notes with acciaccaturas, moving from *mp* to *pp* and then to *fp* (fortissimo) by bar 19. A rehearsal mark '3' is placed above the Piccolo staff at bar 18. The score ends at bar 19.

The woodwind enter in at bar 15 (figure 3.2) and each sustained note is decorated with acciaccaturas in order to give slight tension and surface movement. These static sustained notes subtly build up layers and slowly progress to the next chord at rehearsal mark 1. Figure 3.3 shows each individual line has gradually become more active and forms an effective counterpoint. Also, I have created an effect of diffusing the underlying beat by varying the rhythmic groupings.

Figure 3.3 (bb. 42-46)

Figure 3.3 shows a musical score for measures 42 through 46. The score is for a large ensemble, including Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Oboe I (Ob. I), Oboe II (Ob. II), Clarinet in A (C. A.), Clarinet I (Cl. I), Clarinet II (Cl. II), Bass Clarinet (B. Cl.), Bassoon I (Bsn. I), Bassoon II (Bsn. II), Contrabassoon (Cbsn.), and Horns I, II, III (Hn. I, II, III). The score features complex, layered textures with many notes and dynamic markings such as *ppp*, *mp*, *p*, *mf*, *f*, and *fp*. The measures are numbered 42, 43, 44, 45, and 46 at the top of the staves.

The notes in the box in figure 3.4 (below) indicate that the player is free to interpret a collection of notes given in the box as if improvising for the duration of the arrow and this allows the layered clusters to flow freely and to create complex textures in the music.

Figure 3.4 (bb. 52-56)

Figure 3.4 shows a musical score for measures 52 through 56. The score is for a smaller ensemble, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features complex, layered textures with many notes and dynamic markings such as *ppp*, *mp*, *mf*, and *f*. The measures are numbered 52, 53, 54, 55, and 56 at the top of the staves. There are specific performance instructions: "as fast as possible" with an arrow pointing right, and "Ord." (Ordinary) and "Sol. pont." (Solo point) markings. A box in the Vc. part contains a collection of notes and an arrow, indicating improvisation. The Cb. part has a similar box with notes and an arrow.

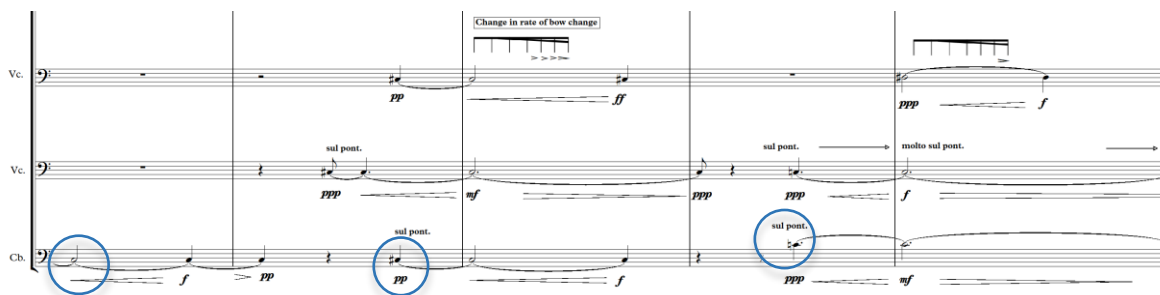
At bar 56, the brass introduces the notes C, F, Ab and A and this leads to the third chord at bar 57. The flutes share the same harmonic materials and short, motivic fragments that are used in imitation to create a textural contrast to the inactive, long sustained notes in the strings.

**Figure 3.5 (bb.57-61)**



I used the same harmonic approach for the next transition to the fourth chord. However, I delayed the bassline from the third chord of the note on C and revealed it at bar 66 in the doublebass (figure 3.6) and did the same for the next chord. This provides a sense of tension in this passage.

**Figure 3.6 (bb.67-71)**



The fifth chord is the most sustained in the piece from bar 70 to bar 92 and my intention was to portray more directly the flowing movement of a river and the example below (figure 3.7) shows how I depicted these musical ideas visually. For instance, the tremolandi expand and contract with dramatic changes of dynamics over the sustained lines and they are tightly confined. The overlapping entries increase the density in the music and this continuous movement creates a wave-like effect and yet, powerful with subtle changes in timbre.

Figure 3.7 (bb. 82- 92)

The image displays two pages of a musical score, labeled 17 and 18, corresponding to measures 82 through 92. The score is written for a large orchestra, including Piccolo, Flutes I and II, Oboes I and II, Clarinets I and II, Bass Clarinet, and Bassoon I and II. The notation is in standard musical notation with various dynamics (p, mp, mf, f, pp, ppp) and articulations (accents, slurs) indicated. The score is divided into two systems, each containing five measures. The first system (measures 82-86) is marked with a '17' in a box above the Piccolo staff. The second system (measures 87-91) is marked with a '18' in a box above the Piccolo staff. The final measure (92) is marked with a '17' in the top right corner. The brass section, including the Bassoon I and II, becomes more prominent in the later measures, particularly in measure 93 (Figure 3.8), where imitative entries and tension build up towards measure 103.

The brass section has become more dominant at bar 93 (figure 3.8) with imitative entries and tension starts to build up towards bar 103. This short lived climax fades out with the still and sustained strings as the background. This leads on to the next cycle of chords with the trumpet entries at bar 107.

**Figure 3.8(bb.93-97)**

This musical score shows the orchestration for measures 93 to 97. The instruments listed on the left are Hn. I, II; Hn. III, IV; Tpt. I, II, III; Tbn. I, II; B. Tbn.; and Tba. The score features a variety of dynamic markings including *fp*, *ppp*, *p*, *mf*, *mp*, *f*, and *pp*. There are also articulation marks such as accents and slurs. The notation includes eighth and sixteenth notes, rests, and some triplets. The overall texture is dense with many overlapping lines.

The stillness of the atmosphere continues after the release of the climax and the new cycle begins at bar 107 with a soft bell stroke. In comparison to the first cycle, it has more short phrases in the instrumental lines and the strings provide a strong harmonic support. Moreover, the chord progression in this cycle changes more progressively than before. For instance, the first chord is only sustained for 9 bars where in the first cycle, it lasted for 38 bars.

**Figure 3.9(bb.112-126)**

This musical score shows the orchestration for measures 112 to 126. The instruments listed on the left are Picc., Fl. I, Fl. II, Ob. I, Ob. II, C. A., Cl. I, and Cl. II. The score includes dynamic markings such as *mp*, *p*, *mf*, *sfz*, *pp*, and *f*. It features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The texture is layered, with many short phrases being echoed between different sections of the orchestra.

These short phrases start to layered up and echoed between the brass and strings leading towards bar 53 with the forth chord in the sequence. The minor 3<sup>rd</sup> figure from bar 82 (figure 3.7) appears again in this cycle, however, this time the textural density increases and it slips

away into complex polyphony and yet the minor 3<sup>rd</sup> motive is still audible with the short fragmented phrases.

**Figure 3.10 (bb.139-143)**

35

The musical score for measures 139-143 is presented for a full orchestra. The instruments listed on the left are Piccolo, Flute I, Flute II, Oboe I, Oboe II, Clarinet A, Clarinet I, Clarinet II, Bassoon I, and Bassoon II. The score is written in 2/4 time. Measure 139 begins with a Piccolo entry marked *pp*. The woodwinds and strings enter in subsequent measures with various dynamics including *pp*, *mf*, *p*, and *mp*. The notation includes slurs, ties, and articulation marks, indicating a complex polyphonic texture. A box containing the number '35' is positioned above the Piccolo staff.

The timbre gradually evolves from bar 144 and the piano replaces the tubular bell to play the pedal point. The ascending sequence in the strings keeps expanding towards the climax at bb.159-60. This climax does not have the same function as the climax of a Romantic work – it is not the ‘goal’ of the piece; instead it is an intrinsic part of the constant flow in this musical representation of the journey of the river. When the river finally reaches the ocean, the flow slows down immediately. The piece ends with high harmonics in the violin and eventually disappears to nothing.

Figure 3.11 (bb.158-160)

32

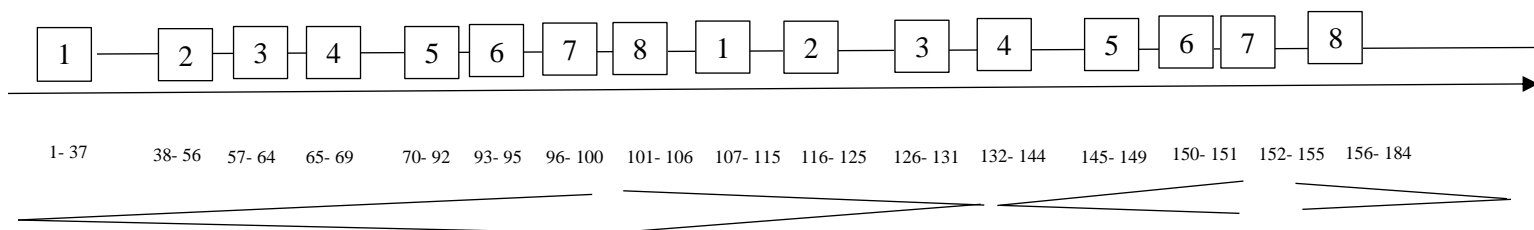
158 41

This musical score page contains staves for various instruments and voices, numbered 158 to 160. The instruments listed on the left include Picc., Fl. I, Fl. II, Ob. I, Ob. II, C. A., Cl. I, Cl. II, B. Cl., Bsn. II, Cbn., Hn. I, Hn. II, Hn. III, Hn. IV, Tpt. I, Tpt. II, Tpt. III, Tbn. I, Tbn. II, B. Tbn., Tba., Vib., B. D., Pno., Vln. I, Vln. II, Vla., Vcl., and Cb. The score is divided into three measures. The first measure (bb. 158-159) shows various dynamics such as *pp*, *mp*, *f*, and *ff*. The second measure (bb. 159-160) continues with dynamics like *pp*, *fp*, *f*, *mp*, and *ff*. The third measure (bb. 160-161) includes dynamics such as *mf*, *pp*, *f*, *mp*, and *ff*. The score also features various musical notations, including slurs, ties, and articulation marks.



The sequence of chords has repeated once and I have expanded and contracted the length of the chords throughout the cycle. The timeline (figure 3.12) below shows how the chords are distributed in the piece. The numbers in the box refer to the sequence of chords (figure 3.1) and the numbers below the arrow represent the bar numbers. Figure 3.12 shows the chords have moved on progressively towards the middle of the piece and the dynamic simultaneously increases subtly until around bar 100. It releases its tension when the new cycle begins at bar 108 and as the chord progression expands, the dynamic decreases. Finally, the tension builds up towards the climax of the piece at bar 159 (figure 3.11) but this time with rapid changes in chord progression and it ends with the final chord of the sequence.

**Figure 3.12 showing a timeline of how the chords are distributed in the piece**



In summary, the attempt to connect and portray ‘Saṃsāra’ in terms of the journey of a river enabled me to explore a new way to approach subtle changes in chord progression and to create what is, for me, a new and vibrant sound-world. The development of the melodic lines flows between the instruments and this allowed the melodic materials to transform the colour across the orchestra.

*Saṃsāra* was premiered on the 26<sup>th</sup> November 2016 by the Bristol University Symphony Orchestra. I made a few changes during the rehearsal process, for instance, I increased the dynamics in the double bass part and added bass drum tremolando at bar 160 to enhance and intensify the depth of the dramatic moment. These changes are reflected in the final score submitted in this portfolio.

### 3. Dukkha

*When you're not attached,  
You are creative, fearless;  
You're fun to be with...  
If you're clinging, grasping because you're frightened to let go of the thing you absolutely  
need,  
Then life is truly dukkha*  
-Ajahn Sundara

#### **Commentary:**

Dukkha is a Pali word and it is often translated and defined as a negative term such as suffering, displeasure and pain. In Buddha's teaching, the word dukkha does refer to 'pain' and 'anguish' in its religious and philosophical context. Nevertheless, it also suggests an underlying sense of 'unsatisfactoriness' or 'unease' that even our experience of happiness is suffering.<sup>21</sup> According to Buddhist philosophy, everything is impermanent and things are always subject to change, if we are bound to any pleasant experience and have hopes and expectations on conditioned things then suffering (Dukkha) will ensue.

The title grew out of my previous work *Samsāra* in the sense that Dukkha relates to the unsatisfactoriness of the experience of Samsāra, wandering aimlessly without knowing how to get out of this endless cycle of existence. In addition to the inspiration of the title of the piece, the work was inspired by the structure of a spiral staircase where it goes around and around and I have attempted to portray and express the visual movements in my score.

*Dukkha* was written for a workshop with the Ensemble Variances in December 2015 and was selected to be workshopped at a Bournemouth Symphony Orchestra Composers' Day, led by Mark-Anthony Turnage, in 2017. It is scored for flute (piccolo and alto flute), clarinet (bass clarinet), cello and piano. Having composed so much quiet and static music in previous years, I felt a strong urge to explore and to experiment with new ways of achieving dramatic expression within a brief time-span but yet, still maintain the sense of spaciousness in the

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<sup>21</sup> Rupert Gethin, *The foundations of Buddhism*, Oxford: Oxford University Press, 1998, p. 61

music. Furthermore, my aim in this piece was to develop further the flexibility of harmonic rhythm and to consolidate my approach to creating subtle sound transformations.

This piece begins with a poised and powerful opening (figure 4.1) and gradually increases the density and tension from one note to eight with dramatic changes in dynamics. Then the cello fades in with high harmonics.

**Figure 4.1 (bb.1-4)**

Figure 4.1 shows the first four measures of the piece. The Violoncello part begins in measure 4 with a single note (G2) marked *pp*. The Piano part starts in measure 1 with a single note (C4) marked *pp*. A box labeled 'A' is placed over the first measure of the Piano part, with the instruction 'Freely, as if improvised' and a tempo marking of  $\text{♩} = 70$ . The Piano part continues with a series of notes, marked *mp* in measure 2 and *sfz* in measure 4. The Violoncello part is silent in measures 1 and 2, and then enters in measure 4 with a single note marked *pp*.

From this progression there slowly develops a sense of movement leading towards an expansive arch-shaped gesture in the piano part from bar 9 to 11 (figure 4.2). This gesture develops further later in the piece from bar 40 to 42 where it is further intensified by expanding the interval spacing and pitch range.

**Figure 4.2 (bb.9- 11)**

Figure 4.2 shows measures 9 to 11. The Piano part features a large arch-shaped gesture spanning measures 9 to 11. The dynamics are marked *sfz* in measure 9, *mp* in measure 10, and *ppp* in measure 11. The Violoncello part is silent in measures 9 and 10, and then enters in measure 11 with a single note marked *mp*.

**Figure 4.2b (bb. 40-42)**

Figure 4.2b shows measures 40 to 42. The Piano part features a large arch-shaped gesture spanning measures 40 to 42. The dynamics are marked *p* in measure 40, *mf* in measure 41, and *ppp* in measure 42. The Violoncello part is silent in measures 40 and 41, and then enters in measure 42 with a single note marked *mp*.

At bar 16 (figure 4.3), a three note figure in the piano expands with a rich sonority and is dramatically emphasised by the pedal point on C. This also creates a sense of experiencing the endless repetition of going back to the fundamental and attempting to break free by expanding the gestures, just like hoping to escape the endless cycle of rebirth (saṃsāra).

**Figure 4.3 (bb.16-21)**

Figure 4.3 shows the musical score for bars 16 to 21. The score is for Piano (Pno.) and features a complex texture with multiple layers of sound. The top staff (treble clef) contains a melodic line with a pedal point on C, marked with dynamics *pp*, *ppp*, and *mp*. The bottom staff (bass clef) contains a more active line with triplets and a crescendo, marked with dynamics *pp*, *cresc.*, and *mp*. The score is written in a key with one flat (B-flat) and a 4/4 time signature.

The textural elements starting to grow from bar 22 and figure 4.4 shows each part interlocking with other. This creates a wave-like effect and also a ‘wash’ of sound colour in the music.

**Figure 4.4**

Figure 4.4 shows the musical score for bars 22 to 27. The score is for Flute (Fl.), Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.). The Flute part (top staff) features a melodic line with a crescendo, marked with dynamics *mf* and *mp*. The Clarinet part (second staff) features a melodic line with a crescendo, marked with dynamics *mp* and *pp*. The Violoncello part (third staff) features a melodic line with a crescendo, marked with dynamics *f* and *molto sul pont.*. The Piano part (bottom staff) features a complex texture with multiple layers of sound, marked with dynamics *ppp* and *mf*. The score is written in a key with one flat (B-flat) and a 4/4 time signature.

From bar 23 to 37, the continuity of this wave-like effect has subtly exchanged the role of foreground and background between each instrumental part. For instance, the flute has become the foreground at bar 24 and then is imitated by the cello at bar 30 until it reaches the soaring passage in the clarinet at bar 34.

At letter D (figure 4.5), my intention was to combine the musical ideas from the beginning of the piece and maximise the volume of the texture and build up the tension towards the climax by layering and interlocking each parts with rhythmic and melodic interplay. Moreover, each instrumental line is closely imitating the other in order to ‘fill-in’ the space and consolidate the sense of progression towards the end.

**Figure 4.5 bb.38-40**

The musical score for measures 38-40 is marked with a 'D' in a box. The tempo is indicated as quarter note = 44. The score includes parts for A. Fl., B. Cl., Vc., and Pno. The flute part (A. Fl.) has dynamics *sfz*, *p*, *fp*, and *p*, with markings 'senza vibrato' and 'molto vibr.' above it. The clarinet part (B. Cl.) has a dynamic of *pp*. The cello part (Vc.) has dynamics *p*, *ff*, and *p*, with markings 'sul pont.' and 'molto sul pont.' above it. The piano part (Pno.) has dynamics *pp*, *p*, *mf*, and *pp*, with various rhythmic notations like triplets and sixteenth notes. The score is divided into two systems, with the first system ending at measure 39 and the second system starting at measure 40.

I edited a few musical notations in the score since the Variances workshop. For instance, the flute player suggested a different way to notate the overblow harmonics. Figure 4.6 shows that the edited version is far more effective than the original notation.

Figure 4.6 (bb.46-48)

(Original)

(Edited)

We also experimented with different ways to interpret and notate the glissando at the end of the piece and this is the final decision:

Figure 4.7 (bb.51-52)

(Original)

(Edited)

## 4. Emptiness

*Change and no change, suffering and ease, the self and not-self,  
The lovely and repulsive –just one Suchness in this Emptiness they are  
–The Perfection of Wisdom* <sup>22</sup>

### Commentary:

My intention in this piece was to try to convey the inner quality of emptiness. According to the Buddhist Perfection of Wisdom sutras, everything appears like a ‘magical illusion’, since all things are causally connected and subject to change; they are empty of any real ‘fixity’. Hence, emptiness is the quality that all things share in being empty of any essence, and they are ‘empty’ in the sense that in their reality no ‘self’ can be found, nothing that owns and nothing that belongs.<sup>23</sup> Furthermore, emptiness denotes that nothing can be distinguished from anything else in this ultimate and ineffable view of reality except for the fixed labels we apply to them. Jonathan Harvey talks about emptiness, stating that ‘what we call emptiness. It is a kind of reality that is being shown us in as clear as possible a way in this serious art of music. Not in bad music, but in music that we call good. We call it good, because it is empty.’<sup>24</sup> This statement has suggested and directed at music itself is empty in the sense that the quality in all things depends so much on the others so that it is nothing by or in itself.

*Emptiness* was written for the Bristol University Contemporary Music Venture concert in February 2016 at Victoria Rooms, Bristol and this is scored for violin, horn and tape. My aim in this work was to explore the shifting and changing quality of sound by fusing the tape part as one of the instruments as well as to create a smooth transition of soundscape by blending its unique timbres and palette of colours of the instruments.

As I like to limit myself to using as few original sound sources as possible, the tape part is mainly based on three sound objects: a wine glass played with a bow (object A), wine bottle scratched with coin (object B) and a toilet flush (object C). I deconstructed and transformed these sound objects by manipulating and stretching the sound source to achieve unrecognisable objects and gestures. For object A, I stretched out and reverted the sample to create the sound

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<sup>22</sup> Edward Conze, *Buddhist Wisdom Books: Containing The Diamond Sutra And The Heart Sutra*, London: Allen & Unwin, 1958, p. 13

<sup>23</sup> Conze, *Buddhist Wisdom Books*, p. 80

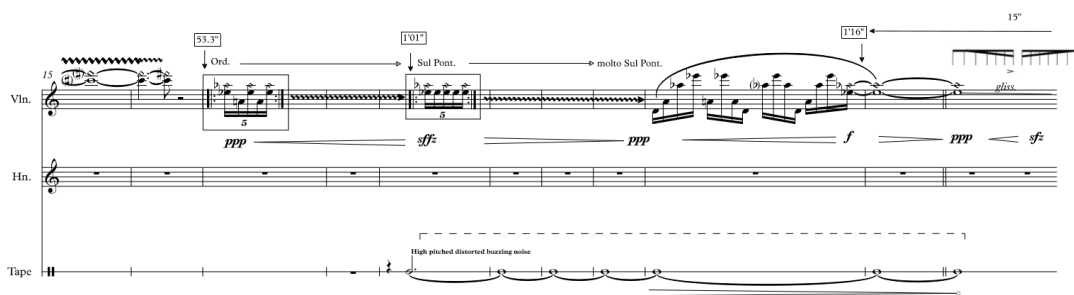
<sup>24</sup> Matthew Jenkins and Jonathan Harvey, ‘A Search for Emptiness: An Interview with Jonathan Harvey’, *Perspectives of New Music*, vol. 44. No. 2, Summer 2006, p. 223

gesture. It works well with the shape of the music when the tremolando violin comes in after 25.9''. For object C, I filtered out the high frequencies then added reverb to the sample to create the wind-like sound.

The static opening begins with a sustained distorted horn gesture in the tape part which then blends with a subtle entry of the live horn. The horn becomes more prominent when the violin comes in at 13.3'' and this introduces the harmonic series on C.

At 53.3'', the violin introduces a veiled, flowing gesture and this is accompanied by a high pitched, distorted buzzing noise. Figure 1.1 shows how the subtle gradation of timbre and the shimmering metallic effect in the violin part is slowly creating a sense of tension with a dramatic crescendo, followed by a high sustained note *subito pianissimo* to diffuse with the tape part.

**Figure 5.1 bb. 15-27**



The implication behind the next section (figure 5.2) is to portray the inner quality of emptiness where each instrumental part is highly dependent on the other so they are both 'empty' of any permanent essence. The infinite relatedness of 'emptiness' is just as a tree is dependent on the soil, climate etc. According to the Buddhist vision, I, as a person, am dependent on mind, body and sensory stimuli. There is nothing 'essential' to either a tree or to an individual.

At letter B, I feel that the time-space notation works well in this section as it suggests and explores a sense of improvisatory effect in the music. The stemless notes in Figure 4.2 indicate that the horn player is free to interpret the semi-improvised passages as he or she wishes. Meanwhile, the violin acts at first as the background with its glassy gestures slowly transforming into the foreground. Tension starts building up towards the cello gesture in the tape part at letter C and the expressive fragile gesture in the violin has become the foreground and creates an ethereal atmosphere. It fades away with a delicate irregular rhythmic gesture towards letter D.



Figure 5.2

2

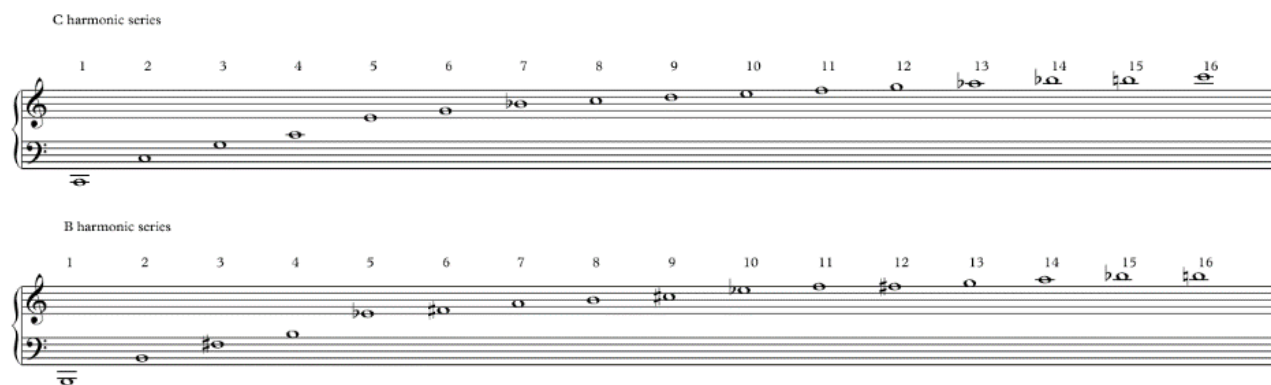
Figure 5.2 is a musical score for Violin (Vln.), Horn (Hn.), and Tape. The Violin part starts at measure 27 with a glissando and a mezzo-piano (mp) dynamic. The Horn part features a series of notes with dynamics ranging from fortissimo (sfz) to pianissimo (ppp). The Tape part includes a section marked 'rev.' and a 'gliss.' instruction. Performance instructions include 'molto Sul Pont.' and 'Ord.' with a 'gradually increase bow pressure' annotation. Time intervals of 6'', 8'', 10'', 6'', 5'', 10'', and 10'' are indicated above the staves.

The violin softly echoes the horn at letter D (figure 5.3) accompanied by the subtle distorted rustle and wind noise in the tape part. It ends with a sustained, contemplative and pure soundworld that disappears into nothing.

Figure 5.3

Figure 5.3 is a musical score for Violin (Vln.), Horn (Hn.), and Tape. The Violin part begins at measure 52 with a glissando and a pianissimo (ppp) dynamic, followed by a section marked 'Softly echo horn (do not obscure)' with a piano (p) dynamic. The Horn part includes a mezzo-piano (mp) section and a fortissimo (fp) section. The Tape part features a 'High B resonant' section and a 'Distorted rustle and wind noise begins' section. A 30'' interval is marked above the staves. The score continues with measures 63 and 72, showing further dynamics and performance instructions like 'ad lib.' and 'Low bass and quiet rustling'.

Just as with the tape part, I have also limited myself to using as few harmonic materials as possible. The harmonic materials in this piece were based on the harmonic series starting on C, which slowly evolves and is transformed into the B harmonic series. I was interested in the transformation process between the two harmonic series and I have attempted to create a subtle transformation between them. In the following example (figure 5.4), it shows the transition from the harmonic series in C to B.



\*Written at pitch

Figure 5.4

2

27

Vln.

Hn.

Tape

6'' 8'' 10'' 6'' 5'' 10'' 10''

1'39'' 2'10''

gliss.

mp

sfz rev.

fp

sfz

fp

ppp

gradually increase bow pressure

molto Sul Pont.

Ord.

gliss.

sfz

ppp

C B C B C B C/B B B B/C C

38

Vln.

Hn.

Tape

5'' 10'' 5'' 3'' 10'' 8''

mp

ppp

ff

accel.

ff

Track 2

Cello gesture enters and crescendo begins

p

B B

In figure 5.4, the letters B and C below the staff represent the harmonic series and they show how I achieved a subtle progression towards B harmonic series by alternating the harmonic materials imperceptibly.

In summary, *Emptiness* is my first attempt to combine tape and instruments. I have used the tape part as one of the instruments in order to create a distinctive soundworld. Moreover, I have attempted to work with limited harmonic materials and have found, perhaps paradoxically, that such limitations have allowed me to expand my sound palette through extending both the non-conventional and traditional timbres of the instruments.

## 5. The Emptiness of Emptiness

*‘We do not say that because things are empty they do not exist; we say that because things exist they are empty’*

*-Jay Garfield <sup>25</sup>*

### Commentary:

*The Emptiness of Emptiness* is a development of by my previous work *Emptiness*. My intention in this piece was to explore a deeper meaning of emptiness from another compositional perspective.

The Heart Sutra, a Buddhist text concerning emptiness (which I revisit in my choral piece *An Unbroken Vow*) says that:

In emptiness, therefore, there are no form or corporeality, feeling, imagery, activity of imagery and consciousness; there are no eyes, ears, nose, tongue, body and mind; there are no sight, sound, smell, taste, tactility and mental object; there are no sense faculties, sense objects... <sup>26</sup>

The passage above indicates that there is no corporeality in emptiness. Everything is in a relationship of mutual dependence and mutual contrast; one will not manifest without the other<sup>27</sup>. Philosophically speaking, the title of the piece *The Emptiness of Emptiness* means that even the term ‘emptiness’ is empty and Nirvana is inexpressible.

This piece was written for the Bristol University New Music Ensemble Concert on the 15th of April 2016 at Victoria Rooms, Bristol. It is scored for flute, oboe, clarinet in Bb, bassoon, trumpet in B, trombone, 2 violins, viola, cello and tape. My aim was to challenge myself to portray this impermanent and illusory essence by using the same tape and the same harmonic materials that I used in *Emptiness*. However, I have continued to explore and develop further my approach to creating a subtle sound transformation as well as seeking ways to open up my palette of timbral sounds in a mixed ensemble. For example, timbral techniques such as *sul ponticello*, *sul tasto*, *tremolando*, and artificial harmonics are used to decorate notes in specific musical events. Timbral transformation is prominent in strings at the beginning of the piece (figure 6.1), where violin 1 alternates the pitch between normal notes and harmonics with a

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<sup>25</sup> Jay Garfield, *Empty words: Buddhist philosophy and cross-cultural interpretation*, Oxford: Oxford University Press, 2002, p. 71

<sup>26</sup> Hosaku Matsuo, *The Logic of Unity: The discovery of zero and emptiness in prajnaparamita thought*, Albany: State University of New York Press, 1987, p. 118

<sup>27</sup> *Ibid.*

gradual transition from normal tone to *sul ponticello* and it ends the phrase with high harmonics in normal tone. This transition gives a sense of moving away from fragility and gradually moving towards to a fuller texture from bar 9.

The static opening of the piece (figure 6.1) introduces the harmonic series in C with sustained notes in cello, viola, wind and brass instruments. This functions as the background and is accompanied by the flowing gestures and high harmonics in the violins.

**Figure 6.1 (bb.1-8)**

The figure displays a musical score for five parts: Violin I, Violin II, Viola, Violoncello, and Tape. The score is in 4/4 time. Two specific sections are highlighted with blue boxes. The first box, labeled 'Sul pont.' with an arrow, covers measures 1-4 of Violin I, showing a transition from *pp* to *f* and back to *pp*. The second box, labeled 'Ord.' with an arrow, covers measures 5-8 of Violin I, showing a transition from *p* to *mf* and back to *p*. Other parts include Violin II with a 'Sul pont.' section in measures 3-4, Viola with sustained notes and dynamics like *pp*, *ppp*, *sf*, *mf*, and *pp*, Violoncello with sustained notes and dynamics like *pp* and *ppp*, and a Tape part with a 'Sustained distorted horn' drone.

From stillness the piece gradually evolves and the texture starts to open up from letter B (figure 6.2) until the music approaches to letter D. Figure 6.2 shows that the harmonic series in C has become more perceivable as the layers of gesture start to pile up. The ‘low C resonant’ drone in the tape part works as the fundamental of the harmonic series, it provides strong harmonic support and increases the tension and density in the music.

Figure 6.2 (bb.9-13)

The musical score for Figure 6.2 (bb.9-13) consists of five staves: Vln. I, Vln. II, Vla., Vc., and Tape. The Vln. I staff features a melodic line with dynamics *p*, *f*, *p*, *f*, *ppp*, and *mp*, marked with 'Ord.' and 'Sul pont.' instructions. The Vln. II staff has a similar melodic line with dynamics *pp*, *f*, *pp*, *f*, *mf*, and *p*, also marked with 'Ord.'. The Vla. staff provides a harmonic support with dynamics *pp*, *mp*, *mf*, and *p*, including a 'molto Sul pont.' instruction. The Vc. staff has a more active line with dynamics *p*, *ppp*, *p*, *mf*, *p*, and *mf*, marked with 'molto Sul pont.' and 'Ord.'. The Tape staff at the bottom includes non-musical elements: 'Breathing noise enters', 'Bowed on glass (High pitched)', and 'Low C resonant'. Vertical dotted lines indicate cues between players.

In my previous work *Emptiness*, I attempted to use time-space notation to create an improvisatory effect and it proved to be highly effective, therefore, I wanted to use the same technique to experiment with larger forces in order to create a freer, pulsating effect. At the beginning of letter D, the instrumental lines slowly fade in and the flute and clarinet play more or less homophonically. The dotted vertical lines in this section indicate a cue between players where the two events are not intended to be coordinated. These approaches result in a blurred effect and the loose texture helps to create a luminous quality in the music.

Figure 6.3 shows that each part is highly dependent on the other and creates a sense of movement in the music. However, although these layers of sound gesture look effective and practical in the score, they can also present real demands in performance. During the rehearsal, we encountered difficulties to maintain the flow and fuse into one sound mass in this section. It took the student instrumentalists a few attempts to overcome this problem and I put in extra cues for the conductor. The performers have to be conscious and listen to each other's instrumental lines in order to maintain the loosely controlled gestures and the boundaries between sound and noise. At letter E, the entries subtly fade in with shimmery gestures and the final bars disappear into nothingness.

Figure 6.3 (b. 28, p. 6)

The image shows a musical score for an orchestra, specifically for the section from bar 28 to bar 30. The staves are arranged vertically: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), and Violin I (Vln. I). The score includes various dynamic markings such as *p*, *mp*, *f*, *sfz*, *ff*, *sfp*, and *p*. There are also articulation marks like slurs and accents. A red vertical box highlights a section from bar 28 to bar 30, and a blue horizontal box highlights a section from bar 28 to bar 30. Blue arrows indicate the flow of the music across the staves.

As I mentioned earlier, in this piece I have used the same harmonic materials that I used in *Emptiness*. However, I have elongated the progression from the harmonic series on C to B by expanding the textural materials from letter D (figure 6.4) so that tension starts building up towards the climax at bar 26 (figure 6.3) just before track 2 of the tape part enters. The letters C and B in figure 6.5 represent the harmonic series and they show how the music slowly transforms to the harmonic series on B. This approach allows the textural elements to grow and expand organically with limited harmonic materials. In comparison to my previous work *Emptiness*, the structure of the textural elements is more complex in this work. For instance, the opening begins with glassy and delicate sustained notes but eventually leads to an expansive transition with rich sonority.

Figure 6.4

**D** 1'16" 1'20"

Very slowly and freely

The musical score for Figure 6.4 is written for six instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), C Trumpet (C Tpt.), and Trombone (Tbn.). The score is divided into two measures, 1'16" and 1'20". The tempo is marked "Very slowly and freely".

**Flute (Fl.):** Measure 1'16" starts with a half note G4 (b), followed by a half note A4 (b), and a half note B4 (b). Measure 1'20" starts with a half note C5 (b), followed by a half note D5 (b), and a half note E5 (b). Dynamics: *p* (first measure), *mf* (second measure), *p* (third measure).

**Oboe (Ob.):** Measure 1'16" starts with a half note G4 (b), followed by a half note A4 (b), and a half note B4 (b). Measure 1'20" starts with a half note C5 (b), followed by a half note D5 (b), and a half note E5 (b). Dynamics: *p* (first measure), *mf* (second measure), *p* (third measure).

**Clarinet (Cl.):** Measure 1'16" starts with a half note G4 (b), followed by a half note A4 (b), and a half note B4 (b). Measure 1'20" starts with a half note C5 (b), followed by a half note D5 (b), and a half note E5 (b). Dynamics: *pp* (first measure), *mf* (second measure), *p* (third measure).

**Bassoon (Bsn.):** Measure 1'16" starts with a half note G4 (b), followed by a half note A4 (b), and a half note B4 (b). Measure 1'20" starts with a half note C5 (b), followed by a half note D5 (b), and a half note E5 (b). Dynamics: *p* (first measure), *mf* (second measure), *p* (third measure).

**C Trumpet (C Tpt.):** Measure 1'16" starts with a half note G4 (b), followed by a half note A4 (b), and a half note B4 (b). Measure 1'20" starts with a half note C5 (b), followed by a half note D5 (b), and a half note E5 (b). Dynamics: *p* (first measure), *fp* (second measure), *p* (third measure).

**Trombone (Tbn.):** Measure 1'16" starts with a half note G4 (b), followed by a half note A4 (b), and a half note B4 (b). Measure 1'20" starts with a half note C5 (b), followed by a half note D5 (b), and a half note E5 (b). Dynamics: *p* (first measure), *mf* (second measure), *p* (third measure).

In summary, although in this piece I have used the same tape and harmonic materials from my previous work *Emptiness* and I have developed further the combination of timbral extensions, musical gesture and harmony, establishing different musical relationships and colour identities.

**D**

1'16" 1'20"

Very slowly and freely

**C**

*p* *mf* *p*

**C**

*pp* *mf* *p*

**B**

*p* *mf*

**B**

*p* *fp*

Fl.

Ob.

Cl.

Bsn.

C.Tpt.

Tbn.

Figure 6.5 showing harmonic series on C slowly transformed to harmonic series

**B**

Track 2

**B**

**B**

**B**

**B**

**C/B**

**B**

**C/B**

**B**

**C/B**

**B**

**B**

**C/B**

**B**

*p* *ff* *sf* *ff* *p* *ff* *sf*

*p* *mp* *f* *p* *mp* *p*

*p* *sfz* *p* *f* *mp* *mf* *p* *ff* *sf* *ff* *p*

*mp* *p*

*sf* *pp* *ff* *sf* *mp* *p* *p* *ff*

Fl.

Ob.

Cl.

Bsn.

C.Tpt.

Tbn.

Vln. I



## 6. Illusion

*Like stars, like an optical illusion,*

*Like a lamp, like a magical illusion, dewdrops, or a bubble,*

*Like a dream, a flash of lightning or a cloud,*

*So all that is produced is to be seen*

*-The Diamond Sutra*

*Illusion* is scored for a sextet of flute, clarinet in Bb (doubling bass clarinet), violin, cello, vibraphone and piano. It was composed during a five-day intensive summer school at the Royal Conservatoire of Scotland. It was a valuable experience for me to work on my piece from scratch and building the piece through workshop sessions and revise the score by the end of each day.

This piece is a short study to further explore textural contrasts and transformations within both strictly notated and time-space notations. Before attending the summer course, I set myself a goal to create something fast and loud with a sense of movement and momentum. However, as a slow writing composer, I found that to write a brand new piece in a short period of time is immensely difficult, so I had to make some compromises in order to produce an effective piece in a short space of time and I must admit that the use of freely notated repeated figures was a useful shortcut. Nevertheless, I believe the result to have been effective in this particular situation. I have used the same approach in a more limited way elsewhere, though I feel I have still not found an entirely successful way of using it on a larger scale.

I attempted to create a greater control of sound events by balancing the combination of gesture, harmony, traditional and extended timbres. This piece begins with a glassy texture in the strings and vibraphone played with bow. The timbre modulates gradually into more dissonance and the first main gesture occurs in the piano at bar 4. Figure 7.1 shows how notes are transferred by different instruments across the ensemble, resulting in subtle transformation of timbres fusing sounds from strings to flute, vibraphone and piano. In bar 4, the flute note Eb fuses with violin and in bar 5, the vibraphone with a bowed note combines with piano tremolandi in bar 6. The transition of notes by different instruments creates shifts in both timbre and texture across the ensemble. This technique is often referred to as *Klangfarbenmelodie* and it is notably

used by Webern and Schoenberg where tone colours shift between different instruments across the melodic line.

**Figure 7.1 *Illusion*, (bb. 1-8), notes transference across the ensemble**

The image displays a musical score for measures 1 through 8 of the piece *Illusion*. The score is written for a chamber ensemble consisting of Flute, Clarinet in Bb, Violin, Violoncello, Vibraphone, and Piano. The tempo is marked as quarter note = 65. Blue circles are drawn around specific notes in each instrument's part, and blue lines connect these notes across the staves, illustrating the transference of a melodic line from one instrument to another. The notes are primarily in the lower register, often spanning octaves. Dynamic markings such as *ppp*, *mp*, *mf*, *pp*, *sfz*, and *f* are present throughout the score. The Piano part includes some complex rhythmic patterns and a *sfz* marking.

I encountered a few problems during the compositional process. The pitches in the gesture at bar 11 (figure 7.2) were all fully notated in the first draft, however, in the first workshop, I felt that it restricted the flow of the music. The headless notation allows the player to follow the shape of the gesture without having to worry about the ‘accuracy’ of notes. This provides a sense of freedom for the player and it also creates a rich and loose texture.

**Figure 7.2 *Illusion*, bb. 9-12, headless note gesture in violin**

The image shows a musical score for measures 9 through 12 of the piece *Illusion*, specifically for the Violin I (Vln. I) part. The notation is characterized by 'headless' notes, which are represented by vertical stems without note heads. This notation is used to convey the shape and contour of a melodic gesture rather than specific pitches. The score includes dynamic markings such as *ppp*, *mp*, *ff*, and *ppp*. The tempo is marked as quarter note = 65. The notation is written in a single staff for the Violin I.

Both parts in the piano from bar 9 are simultaneously out of sync and, when played with the pedal, this creates a mass of sound in the background. The next section starts at bar 13, the blending of colours and gestures was created with note materials in boxes. The players repeat the notes in the box up until the next one and the continuous movements in this section create a loosely synchronised flow. The players coordinate the musical materials by the changes in dynamics. I found that this semi-improvisational approach creates a shift from one soundmass to another and it is very effective and efficient when you have limited of time to produce new materials. However, the coordination between players don't quite work yet, especially in the free-time section from bar 19. The energy is too loose that it has lost the shift and formations in sonority. So in some ways, *Illusion* is more of an experiment than an entirely formed work. The opening works well, but the second page is over-reliant on repeat-boxes and lines, where I would prefer to be inventing new gestures continually. Nevertheless, I feel the piece justifies its place in this portfolio because it marks a step forward in my technical development.

## 7. Psithurism

*I don't change the material, I follow its lead.*

*I want to work with touch.*

*I think about the idea of skin.*

*...not a product of thought.*

*...a product of the body.*

*Breath is close to that idea*

*-Giuseppe Penone*

*Psithurism* was written for the Kyiv Contemporary Music Festival and it was premiered at the Goethe-Institut in Ukraine in September, 2016. I was one of the six applicants selected from 12 different countries to write a new piece for the concert.

This work is scored for solo flute and was inspired by the sound of nature. The word *psithurism* means the sound of rustling through leaves and my intention in this piece was to depict the sound and gestural movements of this phenomenon. My aim in this work is to create a unique expression of textural movements and to bring out the rich and dynamic sound qualities of the instrument. Moreover, I attempted to start with a minimal idea of the piece which then gradually evolves and develops into a rich and complex soundworld. During the collaborative process with the flautist, we explored various acoustical properties of the instrument and attempted to expand the palette of colours of the flute. In the first rehearsal, I showed the flautist the material I had so far composed and he demonstrated alternative approaches to achieving the colours and textures I wanted. I then went away and rewrote my material ahead of the next session, a process that went on over a four day period. By the end of the process, the piece was still essentially the same work I had arrived with, but more efficiently and effectively written.

It begins with an ordinary accented F# (figure 8.1) and I have decorated it with flutter tonguing and it ends imperceptibly with a pause. The same note is then repeated with a variation in dynamics, duration and with a glissando to F natural.

**Figure 8.1**



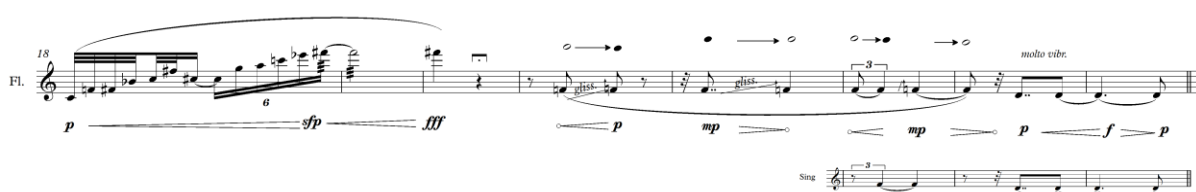
I have introduced the first gesture on the second beat in bar 7 (figure 8.1), expanding this gesture with decorative notes at bar 10 (figure 8.2) and ending it with a wind-like breath tone. The descending semitone figure returns in an octave lower and followed by a shimmering tremolando with a gradual transition from normal tone to breath tone. Figure 8.2 also shows that it is a reverse version of the beginning of the piece with added new materials which expand the gesture from bar 7.

**Figure 8.2**



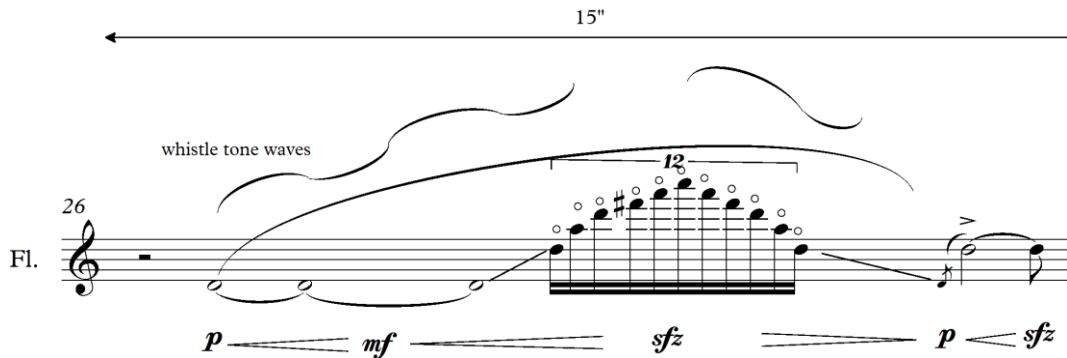
The gesture continues evolving (figure 8.4) until it once again reaches the soaring F#. I have then introduced a wind-like element by alternating transitions between breath tone and normal tone. At bar 23, the flautist has to sing and play the notated pitch at the same time with the combination from breath tone and normal tone, creating a breathy and unstable colouristic sound effect.

**Figure 8.4, bb. 18-25**



The next section begins with a time-space notation on the note D and the changes in dynamics assist a smooth transition to whistle tone waves (figure 8.5) with the wavy lines enabling the flautist to visualise an approximate shape of gesture I wanted.

Figure 8.5



The notes in the box (figure 8.6) indicate that the flautist is free to interpret the notes in the box as if improvising for the duration of the bold lines. The combination of the dramatic changes in dynamics and the transition from normal tone to breath tone creates a sense of motion towards the next improvisatory box. During the rehearsal, we experimented with different ways of producing the jet whistle tones that I imagined, for instance, we tried different forces of air blow into the embouchure and different shapes of jet whistles. I wanted to achieve the sound with less air pressure through flute, almost like a whooshing sound and somewhere in between a jet whistle and a coloured air noise. In order to create this sound effect it is necessary to blow in fast but with less air pressure. This approach works well with the transition to air noise in the next improvisatory box and a gradual change from air noise to normal tone and then an overblow to create a high pitched, distorted sound (figure 8.7).

Figure 8.6

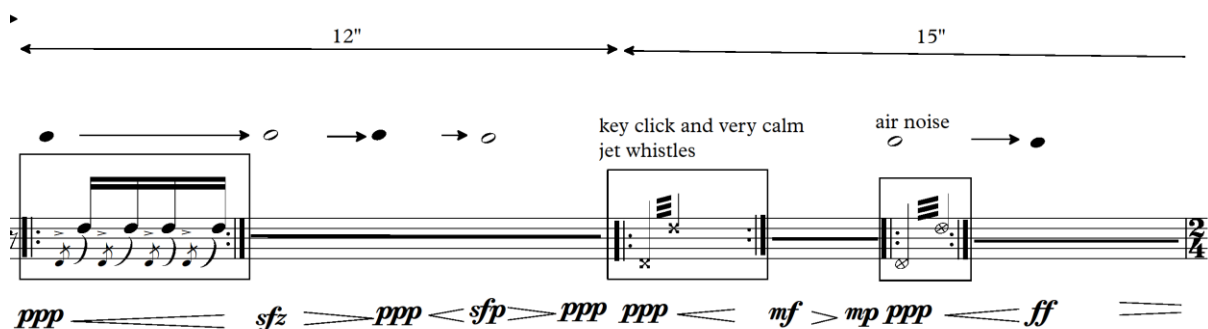


Figure 8.7 shows that a first appearance of quarter-tone at bar 37 and I have developed and expanded the semitone decorative fragments into an expressive, flowing gesture. The next section begins with a slower tempo and I have used the quartertone flats and multiphonics effectively in order to portray the earthiness of the wind rustling through leaves.

Figure 8.7, bb. 35-41



A few changes were made during the rehearsal. For instance, I wanted to achieve a loud and almost distorted sound in the demi-semiquaver gesture (figure 8.8) and the flautist pointed out that it is difficult to play this passage accurately in this octave and he suggested to use the lowest fingering and overblow as hard as possible in order to create a maximum effect. Moreover, we have also changed the phrasing in this passage as it is impossible to play this phrase in one breath. We also used different fingerings for the notes A natural and D sharp by using the first and second trill key to create a bamboo flute-like tone.

Figure 8.8

(Original)

(Edited)

lowest fingering, overblow as hard as possible

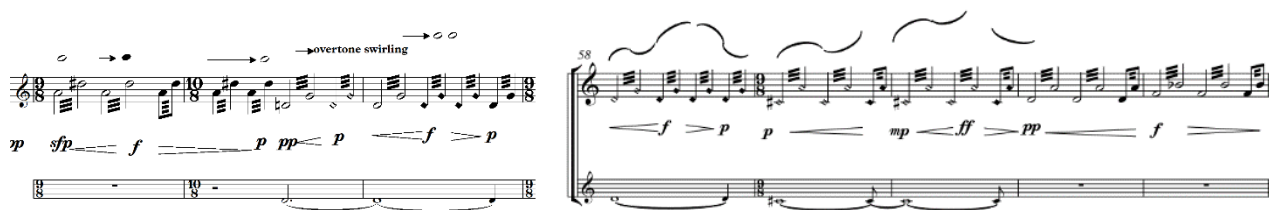
A+B=1st and 2nd trill key  
A+B A+B

The next section was derived from a previous idea at bar 15 (figure 8.2) and I attempted to create a shimmery but yet, powerful gesture. It begins with a tremolando with a variation from

breath tone to normal tone then it is slowly overblown into overtone swirling and I have created a wave-like gesture with a sense of motion. Tension starts building up towards the loudest point of the piece at bar 70.

I edited a few musical notations in the score after our first rehearsal. In the original score, I used wavy-lines to indicate the overtone swirling, however, the flautist found it confusing as the score didn't indicate where exactly the overtone swirling occurs. Figure 8.8b shows that I have used the diamond noteheads and the graphical symbols with two hollow circles above staff (see below) to indicate the overtone swirling and the arrows represent the transition from normal tone to overblow into harmonics. The combination of dynamic markings and breath tones effectively create a seamless effect allowing the listener to hear the fundamental of the overtone swirling at irregular intervals. In short, the notation of the edited version is far more effective than the previous notation.

Figure 8.8 (a)



(Original)

Figure 8.8(b)



(Edited)



The pause marks in this piece create a sense of improvisation and subtly build up different degrees of tension in the music effectively. They also give the flautist enough time to breathe in between phrases.

## 8. Three Watches of the Night

*In response to Peter Randall-Page's 'In mind of Monk'*

*Make me your instrument*

*Just as you play the dawn light,*

*Play me with that melody*

*The melody with which you fill the wordless song*

*In the newborn flute of a child*

*-Tagore 1961:127; translated by Ansuman Biswas*

*Three Watches of the Night*, was commissioned for performance by New Music Southwest and premiered by Andy Keenan at Dartington Hall on November 2016. The piece was then workshopped by Carjez Gerretsen at the Victoria Rooms in April 2017. The piece was commissioned as part of a wider project in which several composers were asked to write a new work in response to artworks by the sculptor Peter Randall-Page.

Whilst looking at pictures of the sculptures on Randall-Page's website, I was very struck at the time by one of his sculptural works - *In Mind of Monk*. I was attracted to its minimalistic structure and geometrical patterns on the sculpture.

My first impression of this sculptural work was a full moon in the inky black night. Coincidentally, the title of the sculpture reminded me of the poetic description of the events before Buddha's enlightenment and it is historically considered to have taken place at the full moon one night in May (Vesak) under a Banyan tree on the banks of the Nerañjarā River at Uruvela in India. These events triggered a state of meditation and concentration, the Buddha then continued to a series of three knowledges that happened in the courses of three 'watches' or periods in the same night and culminated in his awakening with the third knowledge into the fourth noble truth which explains the path that leads to the cessation of suffering.<sup>28</sup> Amusingly, I later found out that the sculpture (which was not explained to me before I wrote the music) was inspired not by the contemplations of a Buddhist monk, as I originally thought, but by the

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<sup>28</sup> Peter, Harvey, *An Introduction to Buddhism: Teachings, history, Practices*, Cambridge: Cambridge University Press, 2013, p.78

jazz pianist Thelonious Monk! In the spirit of Buddhism, it seemed quite appropriate to accept and embrace this misunderstanding, since it was ultimately productive.



*In Mind of Monk* - by Peter Randall-Page

For the choice of instrumentation, having written pieces for solo flute and cello, I felt the urge to challenge myself to write another solo work to explore and express the kind of closeness and detail that I wanted. This led me to choose to write for solo bass clarinet from an available trio of cello, clarinet or marimba.

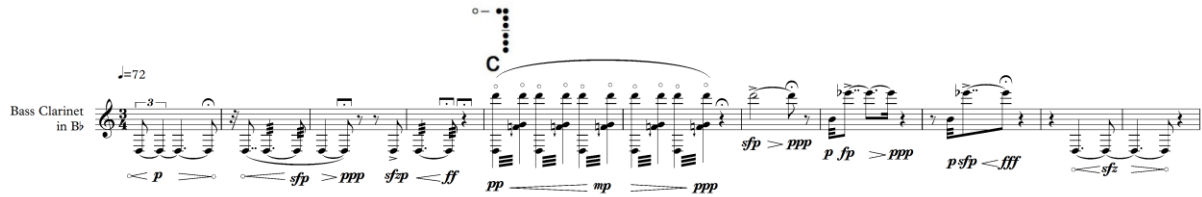
I was particularly keen to explore the exceptional richness of the bass clarinet's sonorous possibilities. Whilst sketching the piece, I was mindful that bass clarinet harmonics and multiphonics can produce an interesting effect and sound qualities but can also be unstable at the same time and that the exact results are often really dependent on the make of the instrument itself.

In Salvatore Sciarrino's *Let me die before I awake* for solo clarinet (1982), I was fascinated by the beauty of slow transitions from fundamental to multiphonic and then gradually moving from multiphonic to tremolando, followed by fundamental to tremolando. I have found these seamless transitions very effective in evoking colour and creating a fragile sonority. After a thorough research on multiphonics and extended techniques on bass clarinet, I carefully

selected multiphonics and harmonic tremolandi that are more stable and effective from one instrument to the other but create a tranquil and fragile sound.

**Figure 9.1** *Three Watches of the Night*, bb. 1-11, use of harmonic tremolandos

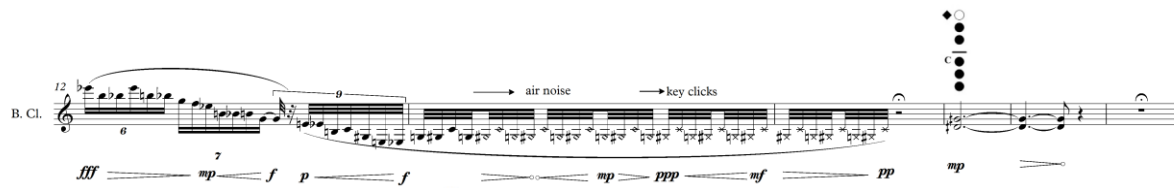
## Transposed score



The structural design of the piece is in one seamless movement but the tempo markings in the piece establish different characters and represent each of the watches.

*Three Watches of the Night* begins with a transition from breath tone to a single note (figure 8.1) and I was trying to create a soft and airy sonority to portray the poetic description of the first watch in an inky black night. The spaciousness in the beginning creates a mystic atmosphere and followed by a delicate multiphonic tremolandi.

**Figure 9.2** *Three Watches of the Night*, bb. 12-17, use of timbral devices



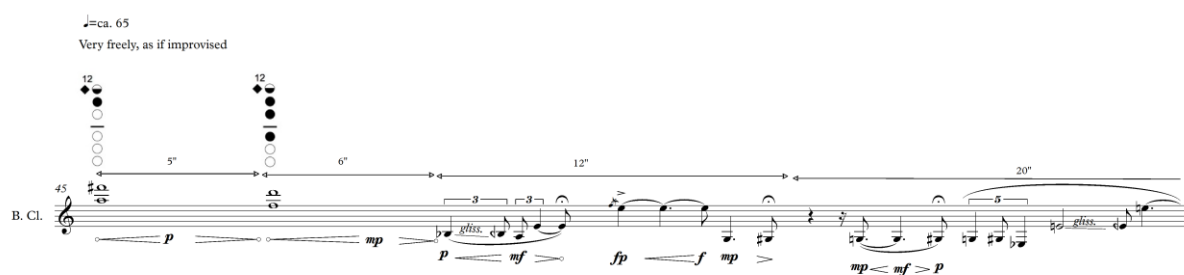
The descending gesture in figure 8.2 evoking the imagery associated during the first watch and the timbral shift from normal tone to air noise to percussive key clicks enhances a sense of motion through the shifting sonorities. The soft multiphonics at bar 15 re-established the meditative state of the beginning of the piece. The state of stillness is then disturbed by a more rhythmically and melodically flowing section from bar 28. This section evokes different timbral qualities with extreme dynamic range. It begins with a slightly faster tempo and figure 8.3 shows how the next gesture is developed through extension and fragmentation.

**Figure 9.3** *Three Watches of the Night*, bb 36- 44, gestural development



The third section (figure 8.4) returns to stillness and a meditational tranquillity, making the energy of the piece dissolve.

**Figure 9.4** *Three Watches of the Night*



## 9. An Unbroken Vow

*All words of things in use in this world must be left behind,  
All things produced and made must be transcended —  
The deathless, the supreme, incomparable gnosis is then won.  
This is the sense in which we speak of perfect wisdom.*

*-The Perfection of Wisdom<sup>29</sup>*

Having explored the expressive possibilities by timbral transformation in works for solo instruments, small ensemble, large ensemble and large orchestra. I felt the urge to explore and develop further my timbral language in voices. *An Unbroken Vow* is a work for A Capella mixed choir and it is the final work of my portfolio. It is also my first choral work to date (February 2018). It was workshopped by the BBC Singers in a session led by Judith Weir at the BBC Maida Vale Studios on the 22<sup>nd</sup> March 2018. This was a valuable experience and it offered me invaluable insights, allowing me to explore some practical issues and the effects and challenges of extreme harmonic density when applied to voices, which I will discuss further in the commentary.

The inspiration for this work came unconsciously and almost started out of nothing and is a somewhat personal experience. A sudden flash and blinding moment of insight enabled me to envisage a clear direction for the piece.

My PhD journey began with an exploration of the boundaries and sound transformation between pitch and noise. I sought to demonstrate a way to create smooth transition by fusing different timbres and colours of the instruments with various extended playing techniques. As my portfolio progressed, I have become increasingly fascinated by gestures, harmony, pitch-structure and the concepts behind the nature and the inner qualities of my music. Therefore, I had the idea of trying to depict my compositional journey across the PhD process in this piece. Finding the right title for my works tends to be very important to me as it provides a starting point of a creative framework. Kaija Saariaho noted ‘When I have the right title, I can focus

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<sup>29</sup> Translated by Edward Conze, *The Perfection of Wisdom in Eight Thousand Lines & Its Verse Summary*, 1973, p.12

my material. The title is very important for feeding my imagination'<sup>30</sup>. The title of my works usually emerges during the early stages of writing, however, I found it difficult to establish an appropriate one for this piece and found myself searching for the right title even after the piece was completed.

The selection and assembly of the texts was crucial to the work and I made a number of decisions during the early process. I felt I would like something unique that had associations with the vision of emptiness I was trying to embody in the music and I considered how the structure of the piece might be shaped by the meaning of the words. I particularly like *The Perfection of Wisdom*, *The Heart of Perfection Wisdom (Heart Sutra)* and the *Expression of a Vow*, and these formed the basis of the text for my work, which includes some of the original Sanskrit language as well as the English translation by Edward Conze (1904 – 1979)

The Perfection of Wisdom is a concept and some texts which mention this concept are take their name from it. The Heart Sutra is one of the shortest examples. I have set one of the most famous lines in Buddhism from the Heart Sutra: 'Gone, gone, gone beyond, gone altogether beyond'.

During the compositional process, I was drawn to Harvey's choral works that incorporate complex textures and subtle harmonic and rhythmic devices. *Forms of Emptiness* (1986) and *Come, Holy Ghost* (1984) are the works that I was attracted to the most and which had the greatest influence on my piece. I attempted to create a distinct sound world through the fusing of plainsong with decorated harmony.

The choral writing in *Forms of Emptiness* resonated with me deeply since Harvey sets words from the Heart Sutra quoted in Sanskrit and in translation, and fuses them with three poems by E. E. Cummings. This work cleverly articulates the 'forms of emptiness' where each choir is separate to the extent of having different time signatures and yet they are all dependent on each other. In 'A commentary to the Heart Sutra', Kelsang Gyatso wrote:

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<sup>30</sup> Anders Beyer, *The voice of music: Conversations with composers of our time*, Farnham: Ashgate, 2000, p.134

We may have the thought that there is an object that is existing in its own right that is 'waiting', as it were, to be called 'my body'. However, if we examine the basis of the name 'my body' we find that it is merely an assembly of various parts...furthermore if we investigate the parts of our body such as our legs, we find that they too are mere name. 'Leg' is merely a name given to a certain assembly of flesh and bones...If our body were identical with its parts, such as our head, our arms and so forth, we would have many bodies, since there are many parts of our body. On the other hand, if our body were independent of its parts...the body itself would still remain. We must conclude that our body is different from its part but is dependent on them. This is true of all form and therefore form is a dependent-related phenomenon depending on parts.<sup>31</sup>

Harvey explicitly expresses the intersection between spirituality and music through the structural design of the piece. The Buddhist chanting in the piece acts as a 'ground' and the three poems emphasise the here and now. Nothing is what it seems; it seems 'real' but is mere projection of the mind. What seems to be is nothing.<sup>32</sup>

In my own work, as with my other pieces, I have a great interest in creating transformations of expressive sound.

*An Unbroken Vow* was written for 16 mixed voices and I wanted to explore and experiment with the impacts of foreground and background texture and how the possibilities of shifting timbres as well as finding a way to merge a colouristic sound mass into polyphony and then back into colour.

The layout of the choir also plays an important role in the piece since I wanted to create a motion effect of sound travelling through space. The choir is divided into two equal groups, standing in a semi-circle, with the basses at the outer extremities followed by the tenors, altos and finally all the sopranos in the middle, though, as explained below, this layout proved impractical in the BBC Singers workshop in which the piece was performed.

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<sup>31</sup> Geshe Kelsang Gyatso, 'Heart of Wisdom: A Commentary to the Heart Sutra', London: Tharpa Publications, 1986, pp. 69-71

<sup>32</sup> Jonathan Harvey, 'Music, Ambiguity, Buddhism: A Composer's Perspective' in *Contemporary Music: Theoretical and Philosophical Perspectives*, Farnham: Ashgate, 2010, p.281



The piece begins with ‘Om’, this is an ancient Indian sacred syllable and it characteristically prefixes most mantras used in Buddhism, it becomes a symbol of spiritual knowledge, especially of emptiness<sup>33</sup>. The Om starts with the entries of the basses situated at the outer edges of the semi-circle then slowly moving towards to the centre. My intention was to create a sense of motion of sound travelling through space. The word Om also represent the sound of the Universe and the use of word-splitting and the lengthening of the vowels in ‘Om’ create a vibration of sounds. Waves of Om across the choir create layers of colours and a sense of stillness. The textual density increases when the voices enter gradually from bar 13 and a sudden textual contrast occurs at bar 47 through the homophonic setting of the word ‘rest on’. The upper voices are staggered and the ending of the word ‘st’ creates a mass of white noise effect when voices sing the words in brackets independently against sustained sonorities in the lower voices (figure 10.1). An unconventional example of word-splitting occurs again at bar106.

**Figure 10.1**

Figure 10.1 is a musical score for a choir, featuring eight parts: Soprano I (S.I), Soprano II (S.II), Soprano III (S.III), Soprano IV (S.IV), Alto I (A.I), Alto II (A.II), Alto III (A.III), and Alto IV (A.IV). The score is written in 4/4 time and includes lyrics, dynamics, and performance instructions. A large 'C' time signature change is indicated at bar 45. The lyrics include 'in them', 'Oo', 'No - where no - where', 'to', 'find', and 'No - where'. Dynamics range from *pp* (pianissimo) to *f* (forte). Performance instructions include 'repeat words in brackets, 1 to 2 words/second, each singer independently' and '[rest on]'. The score is numbered 40, 45, and 50.

<sup>33</sup> A Dictionary of Buddhism, OUP

The first soloistic material occurs in soprano II and tenor II at bar 71 and bar 85. The soloistic materials act as a duet and they interweave into a dense homophonic texture at bar 89. The textural shifts (figure 10.2) from polyphony to homophony enhances a sense of motion towards the staggered entries at bar 106 and the transformation from normal tones to whispered sounds creates a ghostliness and ritualistic quality. The whispered s's break down the homophonic texture, allowing it to slip into a four-part polyphonic setting in sopranos from bar 108 to 117. The second text from The Heart Sutra:

*Gone, gone, gone beyond,  
Gone altogether beyond*

*Gate, gate, paragate parasamgate bodhi svaha*

The harmonic and textural density increases towards the first climatic moment from bar 119. The setting of the Sanskrit text is monotonic and is chanted freely by the basses in imitation of the style of traditional monastic Buddhist chant. A micropolyphonic texture emerges across the passage with all sixteen individual lines and the shifting soundmass in the upper voices cut off abruptly at bar 124 and then fading in and leading towards a full-bodied chord at bar 131. The next episode (figure 10.3) begins with plainchant-like in tenors and the lines becoming superimposed in misalignment but somewhat sustained and homophonic in nature. The resulting polyphonic texture creates a slow-moving sound mass.

Figure 10.2, bb. 99-107

Figure 10.2, bb. 99-107. This musical score features 16 staves (S. I to B. IV) with lyrics and musical notation. A large blue box highlights a section from measure 100 to 107, and a smaller blue box highlights a section from measure 105 to 110. The score includes various musical notations such as dynamics (*p*, *pp*, *mf*, *f*, *fp*, *mp*, *sfz*, *ppp*), articulation (*acc.*, *trill*), and performance instructions (e.g., "poco accel.", "stagger entries, each voice in independent time", "each singer speaks independently"). The lyrics are: "must be trans - in - com - pa - ra - ble [gloss] sss is", "the su - preme, in com - pa - ra - ble [gloss] sss is", "must be tran - scen - ded in - com - pa - ra - ble [gloss] sss is", "must be tran - scen ded in - com - pa - ra - ble [gloss] sss is", "must be trans - in - com - Oo Mm Oo [gnosis] sss", "must be trans - in - com - Oo Mm Oo [gnosis] sss", "must be trans - in - com - pa - ra - ble", "must be trans - in - com - pa - ra - ble", "must be Oo Mm Oo [gnosis] sss", "death - less, the su - preme, Oo Mm Oo [gnosis] sss", "must be Oo Mm Oo", "must be Oo Mm Oo", "be Oo Mm Oo", "be Oo Mm Oo", "must be Oo Mm Oo", "must be Oo Mm Oo".

Figure 10.3 (bb. 117-124)

The musical score for Figure 10.3 (bb. 117-124) is presented for eight vocal parts: Soprano I (S. I), Soprano II (S. II), Soprano III (S. III), Soprano IV (S. IV), Alto I (A. I), Alto II (A. II), Alto III (A. III), and Alto IV (A. IV). The tempo is marked as  $\text{♩} = 69$ . The score begins with a section labeled 'J' and includes various dynamics such as *p*, *ppp*, *mf*, *f*, and *ff*. Performance instructions include 'poco accel.' and 'cut off abruptly'. The lyrics for the parts are as follows:

- S. I: Gone, Gone, gone,
- S. II: wis - dom, Mm, gone, gone,
- S. III: wis dom., Mm, gone, be - yond,
- S. IV: Gone, Gone, gone, be - yond,
- A. I: Gone, Gone, gone, gone be - yond,
- A. II: Gone, Gone, gone,
- A. III: Gone, Gone, gone, be - yond,
- A. IV: Gone, Gone, gone, gone,

The final section (figure 10.4) begins with plainchant in the altos over a drone in the background. The stillness in the harmony of this passage creates a sparse texture compared to other sections in the piece.

The next episode with the word ends with the 's' sound extended in the sopranos to enhance its word-painting. From bar 184, a build-up towards a harmonically dense peak occurs and the chords thicken when approaching the end and the loudest point of the piece. The intensely dense harmonies start building up to the final chord of the piece and the chord of F major is firmly established.

Figure 10.4, bb. 170-181

P

170 *f* *p* *PPP* *f* *p* 175 *PPP* *mf* *PPP* *fp* *fp* *f* 180 *PPP*

S. I light light light shel - ter as sss long

S. II light light light shel - ter as sss long

S. III light light light shel - ter as sss long.

S. IV light light light shel - ter as sss long

A. I light light light shel - ter

A. II light light light shel - ter

A. III light light light shel - ter

A. IV light light light shel - ter

*p*  
And a servant to all in need For as long as space endures,

*p*  
And a servant to all in need For as long as space endures,

*p*  
And a servant to all in need For as long as space endures,

*p*  
And a servant to all in need For as long as space endures,

Having reached the conclusion of the piece, to summarise, the workshop with the BBC Singers was particularly useful for polishing details of the score. There were numerous practical issues that occurred during the workshop and a few changes were made. For instance, I wanted to create an effect of sound gestures travelling across the choir and the original score layout (figure 10.4) articulates the gestural movements in the piece so I notated the score to reflect the layout of the choir (ie with basses at the top and bottom of the score and sopranos in the middle). However, in practice, it makes it difficult for the singers to pitch the notes from other voices so I amended the score layout in a more conventional way (figure 10.5). Another changes that I have made was in terms of the actual layout of the choir. When I was writing the piece, I imagine the choir stand in a single semi-circle (figure 10.6). This layout is not as effective as I imagined and it causes problems with tuning as the singers are too far apart from each other. So the choir is now standing in two rows of semi-circle with the higher voices in the middle (figure 10.7). This revision was a sacrifice of the initial concept, but it was one worth making

since the result is much more practical. Breath marks were also added in some of the long phrases, especially in sopranos.

This piece shows the exploration of different textural devices and I think it also shows a bold way to morph and blend vocal colours, harmonies and gestures as the piece progresses. I am happy with the effectiveness of the construction, the use of harmonic language and textual contrasts and transformations through the various episodes. There are moments in places where the harmony is slightly congested and it feels in need of space and air, however, I have found that it suits the context of the piece very well where it expresses uncertainty and uneasiness in contrast to the certainty and clarity of the final F major triad.

Figure 10.5 Original score layout

# An Unbroken Vow

for a capella mixed choir

Carmen Ho

$\text{♩} = 60$

5 10

Bass I *fp* < *mp* > *pp* *fp* < *mf* > *pp* *p* < *f* > *pp*  
Oo Mm Oo Mm Oo Mm

Bass II *fp* < *mp* > *pp* *ppp* < *mf* > *ppp* *pp* < *mf* > *pp* *pp* <  
Oo Mm Mm Oo Mm Oo

Tenor I *p* < *ppp* > *ppp* < *mf* > *ppp* *ppp* < *mp* > *ppp* *ppp* < *mp* > *ppp*  
Oo Mm Mm Mm Mm

Tenor II *ppp* < *mp* > *ppp*  
Mm

Alto I *mp* < *ppp* > *ppp* < *mp* > *ppp*  
Oo Mm Mm

Alto II

Soprano I *ppp* < *mf* >  
Oo o u

Soprano II *pp* <  
Oo

Soprano III *ppp* < *mf* >  
Oo

Soprano IV

Alto III

Alto IV

Tenor III *ppp* < *mp* > *ppp* *ppp* < *mp* >  
Mm Ah U

Tenor IV *p* < *ppp* > *ppp* < *mp* > *ppp* *ppp* <  
Oo Mm Mm Mm

Bass III *fp* < *mp* > *pp* *fp* < *mf* > *pp* *p* < *mf* > *pp* *pp* < *mf* >  
Oo Mm Oo Mm Oo Mm Oo Mm

Bass IV *fp* < *mp* > *pp* *fp* < *mf* > *pp* *fp* < *mf* > *pp* *pp* < *mf* > *pp*  
Oo Mm Oo Mm Oo Mm Oo Mm

## Figure 10.6 Edited version of score layout

Workshopped by the BBC Singers on 22nd March 2018

# An Unbroken Vow

for a capella mixed choir

♩=60

5

10

Carmen Ho

The musical score is for a capella mixed choir, featuring Soprano I, Soprano II, Soprano III, Soprano IV, Alto I, Alto II, Alto III, Alto IV, Tenor I, Tenor II, Tenor III, Tenor IV, Bass I, Bass II, Bass III, and Bass IV. The score is written in 4/4 time with a tempo of ♩=60. The key signature is one flat (B-flat). The score includes various dynamics such as *ppp*, *mf*, *mp*, *p*, *f*, and *ff*, as well as articulation marks like accents and slurs. The lyrics 'Oo' and 'Mm' are written below the notes, indicating vocalizations. The score is edited by Carmen Ho.



# Chapter III

## Summary and Conclusions

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My portfolio presents a number of works ranging from solo to orchestral. They collectively show my compositional development across my PhD journey, demonstrating my compositional voice within different contexts. It further portrays the evolution of my compositional practice, as I now stand in a different place at the end of the PhD than where I stood at the start, as an ‘experimentalist’. I have moved away from that towards more fully formed pieces over the course of my research.

Throughout this commentary, I feel I have created a body of work which shows a definite progress and increased technical confidence, cultivating a distinctive individual style. Although there are clear and acknowledged influences (including Saariaho and Harvey), I believe that the sound-world of these pieces inhabit is my own.

I have felt that my gestural and harmonic language and subtle timbral transformation have developed greatly over the course of my PhD research and this is an area that I intend to continue to explore. My discussion has shown my expression in the subject of music and Buddhist philosophy, which features in the majority of my compositions. Most pieces in the portfolio are brief, but, with the exception of *Illusion* and *Shimmer*, I don’t consider them to be ‘miniatures’ any more than Webern considered his pieces to be miniatures. As Schönberg wrote: music has the potential to ‘express a novel in a single gesture, a joy in a breath’<sup>34</sup>. I feel that each of my pieces is fully formed and inhabits its own particular world.

Looking to the future, I feel that the experience of writing *An Unbroken Vow* has opened up an interest in writing for the voice. *An Unbroken Vow* is a fairly extreme piece, in terms of the demands it makes of the performers. I wish now to explore creating something more direct and more technically approachable. Opera and musical theatre hold no particular attraction for me, so I see my future in the realms of concert music. In particular, orchestral music is an area I

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<sup>34</sup> Schönberg Arnold, Foreword to Webern’s *Six Bagatelles for String Quartet, Op. 9*, Vienna: Universal, 1924

would like to develop and I am particularly keen to write a string quartet and indeed more solo pieces.

To conclude, I am confident in the individuality of my compositional language that I have developed, and I have demonstrated how my exploration of Buddhist philosophy can be integrated into my music. I am determined to continue to develop my approach on timbral transformation and to reflect this compositional aesthetic in my future compositions.

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## Appendix I

# Flow

Carmen Ho  
(2014)

*for*  
*Flute, French horn, Viola and Violoncello*

## **Programme note**

This work tries to reflect and depict something of how I feel about 'Flow'. It explores the textual possibilities and timbre mutations by exploiting various unconventional playing techniques on the instruments. The opening of the piece starts in near silence which creates a tranquil atmosphere, featuring earthy, static, slow-moving gestures by the flute. Tension rises gradually and it leads on to the next section and ends with stillness and calmness.

## Performance notes

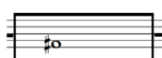
### *General*



Transition from one sound to another gradually



Double sided arrows indicate duration in seconds (approximate)



All notes in boxes are to be played ad lib.

### *Flute*



Wind tone

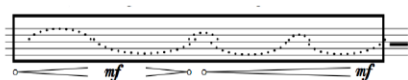


Flute in normal position



Flute rolled outwards

### *Horn*



\*Blow through the horn without buzzing-air, sound only

\*Fast air stream, upper lip still touching the mouth piece, find the most resonant point, change the angle of the horn and blow slightly over the mouth piece.

### *Violoncello*



\*Bow directly on the tailpiece with steady bow pressure and slow bow to create a soft, low, quiet resonant sound



\*Dampen the strings with left hand and bow on finger board in circular motion with very slow bow



\*Slide the bow behind the bridge and back to create a light and distorted accent



# Flow

Carmen Ho

$\text{♩} = \text{ca. } 60$   
Very slowly, tempo ad lib.

**A** 26"

17"

\*flute rolled outwards

hold as long as possible

\*flute in normal position

\*wind tone

*pp*

*p*

Flute

Horn in F

Viola

Violoncello

*pp*

\*bow directly on the tailpiece with steady bow pressure and slow bow to create a soft, low, quiet resonant sound

**B** 18"

**C** 14"

9

\*with strong lip pressure

hold as long as possible

*pp*

*fff* *pp* *mp*

*mp* *p* *mp*

*pp*

*pppp*

\*ad lib. 5

*ppp* *p* *mp*

\*bow directly on the tailpiece with steady bow pressure and slow bow to create a soft, quiet resonant sound

*pp*

\*Dampen the strings with left hand and bow on finger board in circular motion with very slow bow to create a quiet, white-noise-like sound  
molto sul tasto

*ppp* *mf* *pp*

Fl.

Hn.

Vla.

Vc.

**D** 2

16 28"

Fl. *pp* < *mp* > *pp* *ppp* < *mp* > *ppp* *ppp*

Hn. *p* ⊕ (wooden mute) *ppp*

Vla. *ppp* < *mp* > *ppp*

Vc. *ppp* < *mp* > *ppp*

\*Dampen the strings with left hand and bow on finger board in circular motion from Ord. to Molto sul tasto with very slow bow to create a quiet, white-noise-like sound

\*bow from molto sul tasto to ord. in circular motion

Moving forward, with pulse ----->

**E** 13" 10" 10" 14"

Fl. *mp* *pp* *sfff* > *pp* < *mf* > *pppp*

Hn. \*air sounds, blow through the horn without buzzing ( as loud as possible) *ppp* < *mp* > *ppp* *cresc.*

Vla. *cresc.* sul pont.

Vc. sul pont. *ppp* *cresc.* molto sul pont.

\*with strong lip pressure

3 33 **F** 5" 18" **G**  $\text{♩} = 25$

Fl.

Hn.

Vla.

Vc.

*ppp* < *mp* > *ppp*

*pp*

\*slide the bow behind the bridge and back to create a light, distorted sound (pitched)

sul pont.

*pp* ————— *mp* ————— *ppp* < *fp* > *pp*

41

Fl.

Hn.

Vla.

Vc.

*sfz* ————— *pppp*

*sfz* ————— *pppp*

molto sul pont.

*ppp*

molto sul pont.

sul tasto

> *ppp* < *fp* < *mp* > *ppp*

*pp*

46 **H**

Fl.

Hn.

Vla.

Vc.

*p* ————— *mp*

*p* ————— *pp*

*gliss.*

*gliss.*

50

Fl. *mf*

Hn. *mp*  $\rightarrow$  *p* *p* *pp*  $\leftarrow$  *mp* *ppp*  $\rightarrow$  *pp*

Vla. *mp*  $\rightarrow$  *p* *gliss.* (2) *ppp*

Vc. *mp*  $\rightarrow$  *p* *mf* *p*  $\rightarrow$  *ff* *gliss.*

15" 4

I \*Wind only, with strong lip pressure and different fingering

*ffff*  $\rightarrow$  *pp*  $\leftarrow$  *ff*

55

Fl. *fp*

Hn. *ppp* *mf* *mf*

Vla. *pp* *mf* *ppp* *sul tasto*

Vc. *gliss.* *pp* *mf* *pp*

60"

60

Fl.

Hn.

Vla.

Vc.

## Appendix II

Carmen Ho

# String Quartet No. 1

(2014)

## Programme note

This work is about timbre and raw sound materials. It begins with a static, powerful, expressive and yet sensuous opening by the cello. The two violins and viola then slowly fade in imperceptibly with a delicate and fragile sustained note. It then slowly transformed into a more sustained, glassy section until the tension builds up and create a dense texture towards the climax.

## Performance notes

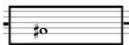
### General



Transition from one sound to another gradually



Double sided arrows indicate duration in seconds (approximate)



All notes in boxes are to be played ad lib.



Bow directly on the tailpiece with steady bow pressure and slow bow to create a low resonant sound



Increase bow pressure gradually to produce a scratching sound then move back from noise to tone again



Slide the bow behind the bridge and back to create a light and disorted accent



Bow directly on the bridge

♩=ca.65  
Tempo ad lib.  
always sensuous

# String Quartet No.1

Carmen Ho

Violin I  
Violin II  
Viola  
Violoncello

15" 15"

molto sul tasto

ord.

*pppp* *mf* *cresc.* *f* *sfz* *mp* *pp*

10 15" 6" 5"

\*slide the bow behind the bridge and back to create a light, disorted sound (pitched)  
sul pont

molto sul pont.

ord.

*f* *fp* *ppp* *mp* *f* *sfz* *ppp* *sfz*

**A**

19 15" 3" 7" 6"

sul tasto

*mp*

\*Bow from sul tasto to ord. then sul pont in circular motion

sul tasto

molto sul tasto

*ppp* *p* *pp* *mp* *pp*

*ppp*

*ppp* *mf* *pp* *cresc.*

28 15" 10" 10" 8"

Vln. I *pp* → ord.

Vln. II *mp*

Vla.

Vc. *sfz* *p* *f* *pp* *sfz*

**B** 37 20" 15"

Vln. I

Vln. II

Vla. *gliss.*

Vc. *mf* *mp* → ord.

**D** 47 8" 10" 10"

Vln. I *pppp* *mp*

Vln. II *gliss.* → molto sul tasto

Vla. *gliss.*

Vc. *ppp* → molto sul tasto



55

25" 15"

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. → ord.

65

10" 8"

**E**

Vln. I *pppp*

Vln. II *pppp*

Vla. *pppp*

Vc. *gliss.* *ppp* → molto sul tasto *pppp*

\* Put a strip of sellotape onto the bridge

\* Put mute on

75

10" 15" 8"

Vln. I *pp*

Vln. II *pp* *mp* *pp* *p* *pp* *mp*

Vla. *mute* *ppp* *cresc.* *mf* → sul pont *poco a poco cresc*

Vc. → ord.

**F** 10" 5" 4" 5" **G**

Vln. I

Vln. II *gliss.* *gliss.* *gliss.* *gliss.*

Vla.

Vc. *gliss.* *mp* *f*

**H** 5" 5" 8" 5"

Vln. I *gliss.* *gliss.*

Vln. II

Vla. *molto sul tasto* *p* *mf* *fp* *gliss.*

Vc.

**I** 5" 20"

Vln. I *gliss.*

Vln. II

Vla. *fp* *f*

Vc.

**I**

108

Vln. I

2" 8" 8" 6"

gliss.

*mp* *sfz* *mp* *sfz* *mf* *sfz*

Vln. II

gliss.

Vla.

*mp* *sf* *mp* *ff* *mf* *ff* *mp*

Vc.

ord.

**J**

117

Vln. I

4" 3" 8" 6" 8"

no tone, just noise

*mf* *sfz* *mp* *sfz* \* as loud as possible

gradually decrease bow pressure

Vln. II

*ff* gradually decrease bow pressure

Vla.

no tone, just noise

*fff* *mf* *ff* *sfz* \* as loud as possible *mp*

Vc.

no tone, just noise ord.

*ff* \* as loud as possible *mf*

**K**

125

Vln. I

10" 6"

ord.

*ff* *mf* *fp* *sfp*

Vln. II

*mf* *fp* *sfp*

Vla.

ord.

*ff* *mf* *fp* *fp* *sfp*

Vc.

*fp* *fp*

**L**

10" 10" 8"

134

Vln. I → *sul tasto* *ppp* *mp* \*Bow on the side of the violin (white noise)

Vln. II *ppp* *pp*

Vla. *ppp* *mp* \*Bow directly on the tailpiece with steady bow pressure and slow bow to create a quiet resonant sound.

Vc. *ppp*

**M**

8" 6" 6" 4"

143

Vln. I \*Bow directly on the bridge *ppp* *mp* \*Bow directly on the tailpiece with steady bow pressure and slow bow to create a soft, quiet resonant sound.

Vln. II

Vla. \*Bow directly on the tailpiece with steady bow pressure and slow bow to create a soft, quiet resonant sound. *ppp* *mf* *ppp* *mp* \*Bow directly on the tailpiece

Vc. *mp* \*Bow on the neck of the *mp*

10" 15"

150

Vln. I \*Bow on the side of the violin (white noise) *mp* *pppp*

Vln. II *pppp*

Vla. \*Bow on the side of the viola (white noise) *mp* *mp* \*Bow directly on the tailpiece *pppp*

Vc. \*Dampen the strings with left hand and bow on finger board on the lower strings with light pressure to create a white noise sound *p* *mp* *p* \* Then gradually bow on the upper strings (white noise with a touch of pitch) *pppp*

## Appendix III

*Sati*  
*for*  
*Percussion trio*

Carmen Ho  
(2014)

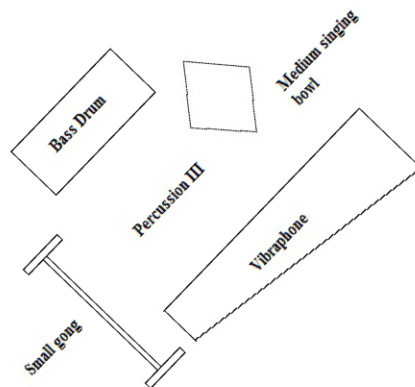
## **Programme Note**

*Sati* is a meditative work and it was inspired by the stillness of deep spiritual meditation. The word *Sati* means mindfulness when applied to Buddhist philosophy; this work tries to imitate the state of mind achieved in meditation; awareness of the present moment. When thoughts about the past or future and the mind in discrete solely to the present moment.

## Instrument list

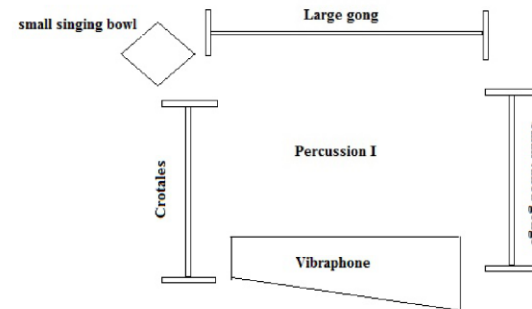
### Percussion I

Small tuned gongs  
Large gong  
Small singing bowl  
Crotales  
Vibraphone



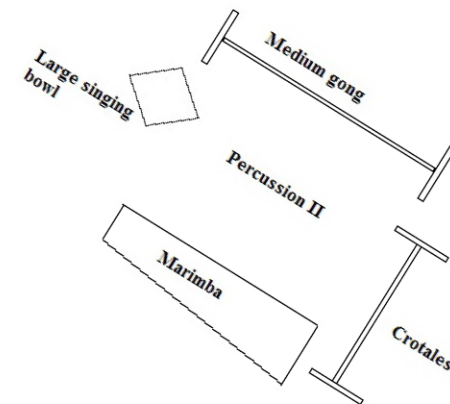
### Percussion II

Medium gong  
Large singing bowl  
Crotales  
Marimba

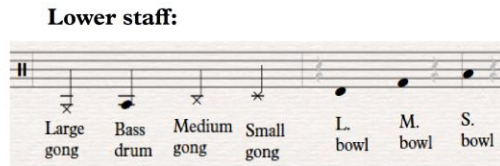
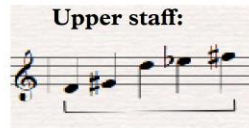


### Percussion III

Small gong  
Medium singing bowl  
Bass drum  
vibraphone



## Instrument key:



## Mallets:

### Percussion I

Yarn mallet  
Large Superball mallet  
Gong beater  
Singing bowl beater with felt  
Double bass bow  
Hard mallet

### Percussion II

Gong beater  
Singing bowl beater with felt  
Hard mallet  
Yarn mallet  
Double bass bow

### Percussion III

Gong beater  
Singing bowl beater with felt  
Small superball mallet  
Yarn mallet  
Double bass bow

## Performance notes:

### General



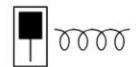
\*Increase bow pressure gradually to produce a harsh sound

### Singing bowl:



- \*Hold the mallet in the centre of gravity with full arm motion, press the mallet firmly onto the outside edge of the bowl.
- \*Apply consistent pressure
- \*Slow down when you can hear the high overtones

(beater reversed with wooden handle)



(beater with felt)

### Vibraphone:

*arco*

- \* To bow a vibraphone bar, draw the bow vertically across the edge of the bar



# Sati

Still; even; without emotion ♩=60

Carmen Ho

**A**

15" 8" 8" 10" 8"

Singing bowl

Let ring

Percussion I

Percussion II

Percussion III

**B**

8" 5" 10" 6" 4

arco

Let ring

Pick up bow with bow

ppp f ppp p mf p mf

Let ring

Let ring

Let ring

Let ring

strike it with beater

mf p p

Pick up bow and yarn mallet

To Vibraphone

motor on (slow)

arco

Strike the bar with mallet

p p mf

Pedal down through out

Percussion I

Percussion II

Percussion III

31 **C** 6

Percussion I *Let ring* *To vibraphone* 4 arco *pp* *mf* *pp* *f* *mf* *pp* *pp* *mf* *pp* *f* *pp*

Percussion II *To crotales* *pick up bow* *p* *< sf >* *p* *mf* *f* *motor speed* *mp* *f* *p* *Small gong* *mf* *mp*

Percussion III *p* *mf* *f* *mf* *mp* *f* *p*

41 **D** *To gong* *mf* *pp* *mf* *p* *sf* *f* *pp* *p* *pp* *mf* *mf*

Percussion II *p* *f* *p* *f* *p* *f* *p* *f* *p* *mf* *p* *p*

Percussion III *pick up bow* *harsh sound* *p* *f* *To singing bowl*

20" 10" 5" 8" 15" 3

**E**

To singing bowl

To gong

Use superball mallet to rub on surface in circular motion. (from the edge towards the middle)

Pick up large superball mallet

Let it vibrate freely when reached to the middle then strike it with Tam-tam mallet

Percussion I

To singing bowl

To crotales

pick up mallet

*p* cresc. poco a poco

Percussion II

To vibraphone

*pp* cresc. poco a poco *f*

Percussion III

64

**F**

8"

10"

10"

5"

8"

10"

Percussion I

*mf*

pick up bow

bow on the edge, varying the pressure bring out the high harmonics

Percussion II

Gong

*mf*

pick up bow

bow on the edge, harsh sound

as loud as possible

Singing bowl

Let it vibrate freely

Pick up small superball mallet

*fff*

as loud as possible

20"

**G**

4

4

Let it vibrate freely

To small tuned gongs

Pick up mallet

Percussion I

*ppp*

To Marimba

*mf* *ppp* *ppp* *ff* *ppp*

Let it vibrate freely

Let it vibrate freely

To Bass drum

*ppp*

To Vibraphone

90

accel.-----

*ppp*

Percussion I

*pp* *pp* *cresc.*

Percussion II

*ff* *ppp* *pp* *mf* *ppp*

To singing bowl

*mf*

Percussion III

*pp* *cresc.*

96 *decelerando* 20" 5

Percussion I

Percussion II

Percussion III

*ppp* *ff* *ppp* *f* *f* *ppp*

To singing bowl

Let ring

Let ring

# **Portfolio of Compositions**

# Shimmer

*for solo cello*

**Carmen Ho**

(2015)

*Shimmer* explores the conjunctions of timbral associations, pitch contour and instrumental sonorities. I have also attempted to explore new vocabulary of colours of the instrument to create a distinctive sound world. It has a rich, powerful and yet fragile sonority of sounds and gestures.

Duration: ca. 4'30"



## Performance notes:



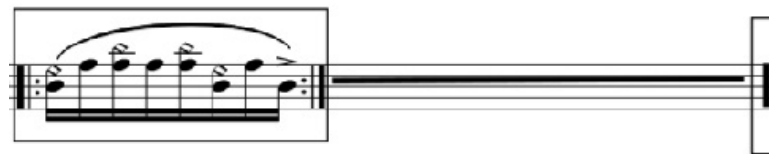
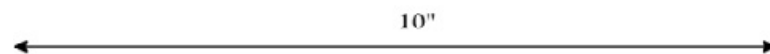
\*Increase bow pressure gradually to produce a harsh sound



\*Change very gradually from one sound to another



\*Indicates the change in rate of bow change



\*Indicates the notes within the box should be repeated

# Shimmer

Written for Eleanor Jones

Carmen Ho

♩ = 60

Violoncello

molto Sul Pont. → Ord. → Ord. →

*pppp* < *sf* > *p* < *sf* > *p* > *pppp* *pppp* *sff* *p* < *mf* > niente

gliss. gliss.

Vibrate harmonic using finger pressure

Very freely, as if improvised ♩ = ca. 65

10" 5" 5" 10" 10"

Vc.

gliss. gliss. gliss. gliss.

*pppp* < *fp* > *sf* > *ppp* < *mf* > *sfz* > *mp* > *fp* > *mf* >

15" 10" 10" 8"

Vc.

→ Pont. → molto Sul Pont. → Sul tasto → Ord. → Sul Pont. → molto Sul Pont.

*p* > *sffz* > *p* > *mf* > *mp*

10" 10" 8"

Vc.

gradually increase bow pressure

accel. ....

→ Ord. → molto Sul Pont. → Ord. → Sul Pont.

*fff* > *mf* > *fp* > *pp* > niente

# Samsāra

for large orchestra

**Carmen Ho**  
**(2015)**

*Samsāra* is a Sanskrit word. It refers to the process of a repeated round of rebirth, or endless wandering without knowing how to get out of this cycle of existence. According to Buddhist philosophy, all living creatures are part of this cyclic movement and will continue to be reborn until they attain Nirvana. This work was inspired by the flow in the Earth's endless oceans, which is correlated to the rich meaning and concepts of Samsara. I have attempted to depict the continuous movement of a river and portray the journey of the flow which eventually reaches the ocean. My aim in the piece is to try to expand a rich harmonic palette and create a smooth, subtle and almost subconscious transformation from one timbre to another.

# Intrumentation

**3 Flutes:** Piccolo  
2 Flutes  
**3 Oboes:** 2 Oboes  
English horn  
**3 Clarinets:** 2 Bb Clarinet  
Bass Clarinet  
**3 Bassoons:** 2 Bassoons  
Contrabassoon

4 Horns in F  
3 Trumpets in C  
3 Trombones  
Tuba

Percussion (2 players):  
**Percussion I:**  
Glockenspiel  
Gong in G  
Vibraphone

**Percussion II:**  
Tubular bells  
Bass drum

Piano

Strings

**The score is notated in sounding pitch.**  
**Duration: c. 12 minutes**

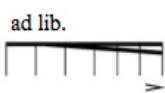
# Performance notes

Sul pont.

\*Bow near the bridge to create a metallic sound

molto sul pont.

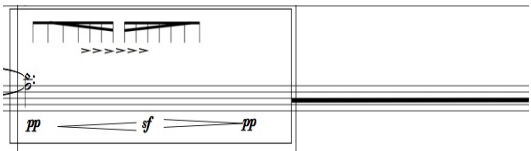
\*Bow extremely close to the bridge



\*Indicates the change in rate of bow change



\*Change very gradually from one sound to another



\*Indicates the notes within the box should be repeated freely, as if improvised

# Saṃsāra

Carmen Ho

[illegible]

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation, with staves for each instrument. The score includes various musical notations such as notes, rests, and dynamic markings. The page is divided into two systems, with the first system starting at measure 1 and the second system starting at measure 2. The instruments listed on the left include Picc., Fl. I, Fl. II, Ob. I, Ob. II, C. A., Cl. I, Cl. II, B. Cl., Bsn. I, Bsn. II, Cbsn., Hn. I, Hn. II, Hn. III, Hn. IV, Tpt. I, Tpt. II, Tpt. III, Tbn. I, Tbn. II, B. Tbn., Tba., Perc. I, Tub. B., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamic markings such as *mp*, *p*, and *pp*, and performance instructions such as "sul pont." and "l.v.". The page is numbered 1 and 2 at the top right.



15

Picc. *mp* *pp* *pp* *mp* *pp* *fp* *pp*

Fl. I *pp* *pp* *pp* *pp* *fp*

Fl. II

Ob. I *mp* *pp* *fp*

Ob. II

C. A. *pp*

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I *fp* *pp*

Tpt. II

Tpt. III *fp*

Tbn. I

Tbn. II

B. Tbn.

Tba.

Perc. I

Tub. B. *mf* *mf*

Pno. *p* *mp*

Vln. I *pp* Ord.

Vln. II Ord.

Vla. Ord.

Vc. *pp*

Vc. *ppp*

Cb. *ppp*

3

4

26

Picc. *mp* *pp*

Fl. I *mp* *ppp*

Fl. II *pp*

Ob. I *ppp* *pp* *ppp*

Ob. II

C. A.

Cl. I *fp* *mp* *ppp*

Cl. II *p* *mp* *ppp*

B. Cl. *ppp* *mp* *ppp*

Bsn. I II

Cbsn. *ppp* *p* *ppp*

Hn. I, II

Hn. III, IV *pp* *ppp*

Tpt. I *pp* *ppp*

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Perc. I

Tub. B. *mp* *mp*

Pno.

Vln. I *pp* *mp* *Ord.*

Vln. II

Vla.

Vc. *mp* *pppp* *Ord.*

Vc. *pp* *mp* *pppp* *Ord.* *pp*

Cb. *ppp* *mp* *ppp*

[illegible]

37

Picc. *mp* *p* *mp* *ppp*

Fl. I *pp* *mp* *ppp*

Fl. II *pp* *ppp*

Ob. I *ppp*

Ob. II *ppp* *fp* *ppp*

C. A.

Cl. I *p* *mp* *ppp*

Cl. II *pp* *mp* *ppp*

B. Cl.

Bsn. I  
II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I *fp* *ppp*

Tpt. II *ppp* *fp* *ppp* *fp* *ppp*

Tpt. III *pp* *ppp* *p* *ppp*

Tbn. I

Tbn. II

B. Tbn.

Tba.

Perc. I

Tub. B. *l.v.* *p*

Pno.

Vln. I *ppp* *mp* *fp*

Vln. II *mp* *ppp* *fp*

Vla. *ppp* *mp* *vibrate harmonic using finger pressure*

Vc. *pp*

Vc. *ad lib.* *pp* *sfp*

Cb. *ppp*

42

Picc. *ppp* *mp* *ppp* *mp* *p* *mf* *mp* *fp*

Fl. I *mp* *pp* *mp* *ppp* *mp* *ppp* *f* *mp* *fp*

Fl. II *mp* *p* *mp* *ppp* *mp* *p* *mp* *fp* *ppp*

Ob. I *mp* *ppp* *p* *mf* *mf* *p* *fp*

Ob. II *mp* *mf* *ppp* *fp*

C. A. *p* *ppp* *ppp* *mp* *ppp* *fp* *ppp*

Cl. I *mp* *p* *mp* *p* *pp* *ppp* *mf* *mp* *fp*

Cl. II *p* *mp* *p* *mp* *p* *ppp* *p* *ppp*

B. Cl. *ppp* *mp* *ppp* *p* *ppp* *ppp*

Bsn. I II *p* *ppp* *ppp*

Cbsn. *mp* *ppp*

Hn. I, II

Hn. III, IV

Tpt. I *p* *mp* *p*

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Perc. I

Tub. B. *mp*

Pno.

8

Vln. I *fp* *pp* *f* *pp*

Vln. II *fp* *mp* *fp* *fp*

Vla. *mf* *p* *pp* *sf* *pp*

Vc. *pp* *pp* *mp* *fp* *pp* *sf* *pp*

Vc. *p* *mp*

Cb. *mp* *ppp*

ad lib.

vibrate harmonic using finger pressure

47

Picc. *ppp* *fp* *ppp* *mf* *mp* *mf* *mp* *mf* *p* *fp* *ppp*

Fl. I *ppp* *fp* *ppp* *mp* *mf* *mp* *fp* *3* *3* *fp* *ppp*

Fl. II *fp* *ppp* *mp* *fp* *ppp* *mp* *3* *fp*

Ob. I *ppp* *fp* *pp* *p* *mf* *p*

Ob. II *ppp* *fp* *pp* *p* *mf* *p* *mp*

C. A. *fp* *ppp* *p* *ppp* *p*

Cl. I *ppp* *p* *mp* *ppp* *p* *fp* *ppp* *ppp*

Cl. II *p* *ppp* *p* *ppp*

B. Cl. *fp* *ppp* *p* *mf* *mp*

Bsn. I *fp* *ppp* *p* *ppp*

Bsn. II *fp* *ppp* *p* *ppp*

Cbsn. *ppp*

Hn. I *pp*

Hn. II *pp*

Hn. III *pp*

Hn. IV

Tpt. I *mute* *fp* *pp*

Tpt. II *mute* *fp* *pp*

Tpt. III *pp*

Tbn. I *pp* *ppp*

Tbn. II *pp* *ppp*

B. Tbn. *pp* *ppp*

Tba. *ppp*

Perc. I

Tub. B. *mp* *f*

Pno.

[illegible]

This page of a musical score, numbered 11, contains staves for the following instruments: Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Oboe I (Ob. I), Oboe II (Ob. II), Clarinet in A (C. A.), Clarinet I (Cl. I), Clarinet II (Cl. II), Bass Clarinet (B. Cl.), Bassoon I (Bsn. I), Bassoon II (Bsn. II), Contrabassoon (Cbsn.), Horn I (Hn. I), Horn II (Hn. II), Horn III (Hn. III), Horn IV (Hn. IV), Trumpet I (Tpt. I), Trumpet II (Tpt. II), Trumpet III (Tpt. III), Trombone I (Tbn. I), Trombone II (Tbn. II), Baritone Trombone (B. Tbn.), Tuba (Tba.), Percussion 1 (Perc. 1), Tubaphone (Tub. B.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Cb.), and Contrabass (Cb.).

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ppp*, *mf*, *f*, *fp*, *ff*). It also features performance instructions like "as fast as possible" and "Sul pont." (Sul ponticello). The page is divided into measures by vertical bar lines, and the instruments are grouped into sections.



57

Picc. *pp* *mp*

Fl. I *pp*

Fl. II *pp*

Ob. I *fp* *pp* *f* *p*

Ob. II *fp* *pp* *p*

C. A.

Cl. I *mp* *p*

Cl. II *mp*

B. Cl.

Bsn. I  
II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I *fp* *f* *p* *ppp* *pp*

Tpt. II *sf* *fp* *pp* *pp*

Tpt. III *fff* *fp* *f* *p* *pp* *pp*

Tbn. I *fff*

Tbn. II

B. Tbn. *mp*

Tba. *ppp*

Perc. 1

Tub. B. *f*

Pno.

Vln. I *gliss.* *sf*

*molto sul pont.*

Vln. II *pp* *fp* *p* *pppp* *mf* *pppp* *f* *pppp* *fp*

Vla. *ppp* *pppp* *mf* *pppp* *mf*

Vc. *pp* *f* *pp*

Vc. *pp* *f*

Cb.

[illegible]

6714

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

C. A.

Cl. I

Cl. II

B. Cl.

Bsn. I  
II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Perc. I

Tub. B.

Pno.

14

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

Ord

Change in rate of bow change

vibrate harmonic using finger pressure

ad lib.

pizz.

arco

sul pont.

molto sul pont.

15

Violin I

*f* *ppp* *mp* *fp* *ppp* *ppp* *f* *ppp* *mp*

*molto sul pont.* *ord.* *sul pont.* *vibrate harmonic using finger pressure* *Ord.*

*f* *ppp* *f* *ppp* *ppp* *f* *ppp*

Violin II

*f* *ppp* *fp* *ppp* *ppp* *f* *ppp*

*molto sul pont.* *sul tasto*

*mf* *ppp* *ppp* *mf* *ppp* *p*

*molto sul pont.* *Ord.*

Viola

*mp* *pizz.* *arco* *sul pont.*

*mp* *ppp* *mp*

Violoncello

*pizz.* *mp* *3* *mp*

*pizz.* *mp* *3*

Violoncello

*sul pont.* *ppp*

Contrabasso

*ppp*

[illegible]

[illegible]

88

Picc. *mp* *f* *ppp* *fp* *mp* *p* *mp*

Fl. I *p* *mf* *ppp* *pp* *mf* *ppp*

Fl. II *p* *p* *mp* *mf* *ppp* *p* *mp* *p*

Ob. I *ppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp*

Ob. II *ppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp*

C. A. *ppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp* *ppp*

Cl. I *mp* *ppp* *ppp* *mf* *ppp* *ppp* *mp*

Cl. II *p* *mp* *p* *p* *mp* *p* *p*

B. Cl. *mf* *ppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp*

Bsn. I II *ppp* *mf* *ppp* *ppp* *mf* *ppp*

Cbsn. *ppp* *mf* *ppp* *ppp* *mf* *ppp*

Hn. I, II *ppp* *mp* *ppp*

Hn. III, IV

Tpt. I *mp* *ppp* *fp* *ppp*

Tpt. II *ppp* *mp* *ppp*

Tpt. III *ppp* *mp* *ppp* *ppp* *mp* *ppp*

Tbn. I *ppp*

Tbn. II *ppp*

B. Tbn. *ppp*

Tba. *ppp*

Glock. *ppp* *ppp* *mp* *ppp*

Tub. B. *mf* *mf* *f* *mf*

Pno. *mp* *ppp*

18

Vln. I *ppp* *mf* *mp*

Vln. II *ppp* *mf* *f* *ppp*

Vla. *mf* *p* *p* *mf* *ppp* *p* *f*

Vc. *arco* *ppp* *mp* *ppp*

Vc. *ppp*

Cb. *ppp*

vibrate harmonic using finger pressure

93

Picc. *sfp* *ppp*

Fl. I *p* *fp* *pp*

Fl. II *p* *mp* *ppp*

Ob. I *p* *pp* *ppp* *pp*

Ob. II *mf* *ppp* *pp* *mp* *pp*

C. A. *mf* *mf* *ppp*

Cl. I *ppp* *ppp* *mf* *ppp* *pp* *mp* *pp*

Cl. II *mp* *ppp*

B. Cl. *ppp* *mp* *ppp* *pp*

Bsn. I II *ppp* *mf* *ppp* *mp* *6* *fp*

Cbsn. *pp* *ppp*

Hn. I, II *I.* *fp* *ppp* *p* *fp* *ppp* *pp* *fp* *f*

Hn. III, IV *III.* *pp* *fp* *pp* *pp*

Tpt. I *fp* *ppp* *mf* *ppp* *pp* *mp* *f* *pp* *ffp*

Tpt. II *fp* *ppp* *mf* *ppp* *pp* *f* *mp* *fp*

Tpt. III *fp* *ppp* *mf* *ppp* *ppp* *fp* *ppp* *p*

Tbn. I *ff* *3* *fp* *ppp* *fp* *ppp*

Tbn. II *ff* *ppp* *pp* *fp* *pp* *ppp*

B. Tbn. *pp* *fp* *pp*

Tba.

Glock. *ppp* *mp* *ppp*

Tub. B. *f* To B. D. Bass Drum

Pno.

Vln. I *ppp* *mp* *ppp* *ppp* *mf* *p* *6* *mf* *ppp* *5* *solo* *ppp*

Vln. II *mf* *ppp* *ppp* *p* *ppp* *ppp* *mp* *ppp* *p* *mp*

Vla. *pp* *mf* *ppp* *p* *3* *mp* *p*

Vc. *ppp* *fp* *ppp* *ppp* *mp* *ppp* *ppp* *mp*

Vc. *fp*

Cb. *pp* *mp*



[illegible]

102

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

C. A.

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Cbsn.

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Gong

Tubular Bells

Tub. B.

Pno.

23

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

f

p

ppp

fp

ff

ppp

p

mf

sul pont.

tutti

107

Picc. Fl. I Fl. II Ob. I Ob. II C. A. Cl. I Cl. II B. Cl. Bsn. I II Cbsn.

*pp* *p* *mf* *p* *p* *mp* *p* *p* *pp* *p* *mp* *p*

Hn. I Hn. II Hn. III Hn. IV Tpt. I Tpt. II Tpt. III Tbn. I Tbn. II B. Tbn. Tba.

*p* *pp* *mp* *p* *pp* *pp* *mf* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Gong Tub. B. Pno.

*mf*

Vln. I Vln. II Vla. Vc. Vc. Cb.

*mf* *pp* *mf* *pp* *pp* *mp* *mf* *pp* *mf* *pp* *mf* *pp* *ppp* *ppp*

112

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

C. A.

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Cbsn.

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Gong

Tub. B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

26

117

Picc. *pp*

Fl. I *pp*

Fl. II *p* *mf* *sfz* *p* *p* *pp* *p* *fp* *pp*

Ob. I *p* *mp* *p* *fp* *pp*

Ob. II *mp* *pp*

C. A. *pp*

Cl. I *pp*

Cl. II *fp* *pp* *mf*

B. Cl.

Bsn. I

Bsn. II

Cbsn.

Hn. I *mp* *pp* *f*

Hn. II *mp*

Hn. III

Hn. IV

Tpt. I *mp* *p* *pp* *fp* *pp*

Tpt. II *p* *pp*

Tpt. III *p* *fp* *pp* *mp* *pp*

Tbn. I *p* *pp*

Tbn. II *pp* *mp*

B. Tbn. *mp* *pp*

Tba.

Gong l.v. *f* *mf*

Tub. B. *mf* To B. D.

Pno.

28

29

Vln. I *pp* *ppp*

Vln. II *ppp*

Vla.

Vc.

Vc.

Cb.

30

127

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

C. A.

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Cbsn.

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Vib.

B. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

32





133

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

C. A.

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Vib.

B. D.

Pno.

34

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

139

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

C. A.

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Vib.

Tub. B.

Pno.

35

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

144

Picc. *pp* *pp* *mp* *pp* *mp* *pp* *fp* *pp* *p* *mp* *p*

Fl. I *pp* *mf* *pp* *pp* *pp* *mp* *pp* *p*

Fl. II *mp* *pp* *mp* *pp* *p* *pp* *pp*

Ob. I *pp* *mp* *pp* *pp* *mp* *pp* *mp* *pp*

Ob. II *> pp* *mp* *pp* *pp* *mp* *pp* *mp* *p* *ppp* *mp* *pp*

C. A. *p* *pp* *p* *pp*

Cl. I *mp* *pp* *mp* *pp* *p* *mp*

Cl. II *pp* *mf* *p* *pp* *mp* *p* *mp* *pp* *mp*

B. Cl. *pp* *p* *pp*

Bsn. I *p* *mf*

Bsn. II

Cbsn.

Hn. I *pp*

Hn. II *pp*

Hn. III

Hn. IV

Tpt. I *pp* *mp* *pp* *pp* *mp* *pp*

Tpt. II *pp* *mp* *pp*

Tpt. III *pp* *mp* *pp*

Tbn. I

Tbn. II

B. Tbn.

Tba.

Vib.

B. D. *pp* *mp* *pp* *mp*

Pno. *mf* *mf* *mf*

37

Vln. I *p* *p* *mf* *p* *mf*

Vln. II *mp* *mf* *p* *mp* *mf* *p*

Vla. *p* *mp* *p* *mp* *pp* *mp*

Vc. *p* *mp* *p* *p* *mp* *p* *p* *mp* *mf* *p*

Vc. *pp* *p* *mp* *p*

Cb. *pp* *mp* *pp* *p* *mp* *p*

Ord. *sul point.* Ord.

150

Picc. *fp* *mf* *p* *p*

Fl. I *mp* *pp* *p* *mp* *p* *mp* *mp* *mf*

Fl. II *mf* *p* *mp* *p* *p* *mp* *p* *pp*

Ob. I *p* *mf* *p* *mf* *p* *fp*

Ob. II *p* *mp* *p* *fp*

C. A. *p* *ppp* *pp*

Cl. I *pp* *mf* *pp*

Cl. II *pp* *mf* *pp*

B. Cl. *pp* *mf* *pp*

Bsn. I *pp* *mp* *pp*

Cbsn. *pp* *mp* *pp*

Hn. I *mf* *pp* *mp* *pp*

Hn. II *mp* *pp* *pp* *mp* *pp*

Hn. III *pp* *mf*

Hn. IV *pp* *mf*

Tpt. I *fp* *pp* *pp* *f* *pp* *pp* *f*

Tpt. II *pp* *fp* *f* *fp*

Tpt. III *fp* *mf* *fp* *mf*

Tbn. I *fp* *mf* *pp*

Tbn. II *pp* *mf* *fp* *f* *ff*

B. Tbn. *fp* *mf* *pp* *ff*

Tba. *pp* *mf*

Vib. *p* *mp* *pp* *mf* *pp* *mf*

B. D. *mp*

Pno. *pp* *mp* *pp* *mf* *mf*

Vln. I *p* *mf* *mp* *fp* *mf* *pp* *pp*

Vln. II *p* *mf* *p* *mp* *pp* *pp* *p* *mp*

Vla. *mp* *p* *mp* *p* *mf* *p* *mp* *p*

Vc. *mp* *p* *p* *f* *p* *f* *p*

Vc. *p* *mp* *p* *fp* *f*

Cb. *mp* *p* *f* *p* *f* *p*

Ord. *p* *f* *p*

sul point.

Ord.

sul point.

155

Picc. *mf* *p* *fp* *f*

Fl. I *p* *mp* *p* *pp* *f*

Fl. II *pp* *f* *pp* *pp*

Ob. I *pp* *pp* *f* *pp* *pp*

Ob. II *mf* *p* *pp*

C. A.

Cl. I *mf* *pp* *fp* *f*

Cl. II *pp* *f* *pp*

B. Cl. *pp* *f* *pp*

Bsn. I

Bsn. II *pp*

Cbsn.

Hn. I *fp* *f* *pp*

Hn. II *fp* *f* *pp*

Hn. III *pp* *f* *pp*

Hn. IV *pp* *f* *pp*

Tpt. I *fp* *f* *pp* *f* *pp* *f* *pp*

Tpt. II *f* *pp* *f*

Tpt. III *pp* *f*

Tbn. I *fp* *f*

Tbn. II

B. Tbn. *fp* *pp* *pp* *ff* *pp*

Tba. *f* *pp* *ff* *pp*

Vib. *pp* *mf* *ppp*

B. D.

Pno. *mf* *f*

Vln. I *mf* *ppp* *ppp* *ppp* *ppp*

Vln. II *ppp* *p*

Vla. *ppp* *mf* *ppp* *pp* *f* *pp* *pp* *f* *ppp*

Vc. *ppp* *mf* *ppp* *ppp* *f* *ppp* *p* *f* *p* *ppp*

Vc. *p* *f* *p* *p* *mf*

Cb. *f* *p* *p* *f* *p* *p*

[illegible]

161

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

C. A.

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Vib.

Tabular Bells

Tub. B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

42

sul pont.





170

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

C. A.

Cl. I

Cl. II

B. Cl.

Bsn. I  
II

Cbsn.

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Vib.

Tub. B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

[illegible]



# Dukkha

for

Flute (piccolo, alto flute), Clarinet (bass clarinet), cello and piano

**Carmen Ho**  
**(2015)**

*for the Ensemble Variances*

Dukkha is a Pali word and it is often translated and defined as a negative term such as suffering, displeasure and pain. In Buddha's teaching, the word dukkha does refer to 'pain' and 'anguish' in its religious and philosophical context, nevertheless, it also suggests an underlying sense of 'unsatisfactoriness' or 'unease' that even our experience of happiness is suffering.

# Performance notes



\*Change very gradually from one sound to another



\*Normal tone to breath tone



\*Indicates the change in rate of bow change



\*Increase bow pressure gradually to produce a harsh sound

## Score in C

Duration: ca. 4 minutes

# Dukkha

for flute (piccolo, alto flute), Clarinet (bass clarinet), cello and piano

A

Carmen Ho

$\text{♩} = 70$  Freely, as if improvised

Flute

Clarinet in B $\flat$

Violoncello

Piano

$\text{♩} = 70$  Freely, as if improvised

*pp* *mp* *sffz* *f* *sffz*

Red. \_\_\_\_\_

5

Fl.

Cl.

Vc.

Pno.

*ppp* *sffz* *sfp* *> ppp* *fp* *ppp* *sffz* *ppp* *sffz* *f*

*mp* *> p* *sfp* *8va* *ppp* *sffz*

*mp* *sffz* *f*

\_\_\_\_\_ ^ \_\_\_\_\_

9

Fl.

Cl.

Vc.

*sul pont.* *molto sul pont.*

*f* *ppp* *mp*

(8)

Pno.

*sffz* *mp* *ppp* *p* *mf*

*mf* *5* *3* *p* *6* *sfz* *3* *8va*

Ped.

12

Fl.

Cl.

Vc.

*sul pont.* *sul pont.* *Harmonic trill*

*mf* *p* *pp* *ppp* *pp* *ppp*

*p* *ppp* *pp* *3*

Pno.

*p* *sffz* *ppp* *sffz* *p*



[illegible]

20

Fl.

Cl.

Vc.

Pno.

ord.

*pp*

*f*

*mf*

*ff*

*sfz*

*sfz*

(8)

(8)

22

Fl.

*mf*

*mp*

Cl.

*mp*

To B. Cl.

*pp*

Vc.

Ord.

*f*

molto sul pont.

3

3

Pno.

*ppp*

*mf*

3

3

5

6

[illegible]

30

Fl.

*mf* *ppp*

B. Cl.

*pp*

→ Ord.

*ppp* *pp* *f* *mp*

Vc.

*molto sul pont.*

*mp*

Pno.

*mf* *mp*

8<sup>va</sup>

*mf*

32

Fl. *ppp* *p* *mf* *p* *p* *mp*

B. Cl. *mf* *p* *pp*

Vc. *mf* *sfz.* *pizz.* *arco* *3*

Pno. *p* *mf* *f*

6

34

Fl. *mf* To Picc.

B. Cl. *mf* *mp* *f* *mp*

Vc. *mf* *p* *mp*

Pno. *cresc.* *ff* *sfz* *sfz*

7 35 Piccolo

Picc.

B. Cl.

Vc.

Pno.

To A. Fl.

*p* *ff*

*mp* *f* *mp* *ff*

*fff* *fp* *sffz*

*sffz* *fp*

6 6

8va

8

^

**D** ♩=44

38 • → ○

senza vibrato → molto vibr.  
Ord.

A. Fl.

B. Cl.

Vc.

Pno.

*sfz* *p* *fp* *p* *fp*

*gliss.*

*pp*

sul pont. → molto sul pont. → sul pont.

*p* *ff* *p*

**D** ♩=44

*ppp* *pp* *mp*

8vb

3 3 6

6 3 6

Ord.

41

A. Fl.

B. Cl.

Vc.

Pno.

*f* *p* *p*

*mp* *pp* *pp* *mp*

Ord.

Vibrate harmonic using finger pressure

7 7 7

7 3 3 3 3

8va

43

A. Fl.

B. Cl.

Vc.

Pno.

*f* *mp*

*f*

(8)

7 *sfz* *p* 7 *mf* *p* *mf* *p*

5 5 3

**E**

**E**

**overblow into harmonics**

*cresc.*

**F**

50

Picc.

accel.

10

mf sfz ff sffz

Cl.

mf ff mf

Vc.

sfz mf mf

**F**

accel.

Pno.

9 9

8<sup>va</sup> fff

cresc.

Red.

51

Picc.

ff sffz

Cl.

p fff

12

Vc.

sffz mf

8<sup>va</sup>

3 5

Black keys

gliss.

l.v.

gliss.

sffz

9 9



# Emptiness

*for*  
*Violin, Horn and Tape*

**Carmen Ho**  
**(2016)**

The word Emptiness is not intended to suggest complete nothingness, but rather the sense that 'all phenomena in their own-being are empty', they do not exist by their own power alone and thus have no essence to grasp onto. It is about seeing things not so much as substantial but as ephemeral yet deeply interrelated. This work was inspired by the concept and the inner quality of emptiness.

for Kathryn Berry and David Bevan

# Emptiness

for  
Violin, Horn and Tape

Carmen Ho

♩ = 72

Violin

Horn in F

Tape

3"

4"

13.3"

25.9"

molto Sul Pont.

Ord.

7

Track 1

Sustained distorted horn

Breathing noise enters

Bowed on glass (High pitched)

Low C resonant

*ppp*

*mp*

*sfp*

*mf*

*p*

*sfp*

*f*

*p*

*p*

*f*

*p*

*fp*

Vln.

Hn.

Tape

13

3

44'8"

vibrate harmonic using finger pressure

53.3"

Ord.

1'01"

Sul Pont.

molto Sul Pont.

5

5

*p*

*ppp*

*sffz*

*ppp*

*ff*

*p*

Distorted buzzing noise

High pitched distorted buzzing noise

15"

1'16"

6"

8"

1'39"

10"

gradually increase bow pressure

molto Sul Pont.

Vln. 23

*f* *ppp* *sfz* *mp*

*gliss.*

Hn.

*sffz* rev. *fp* *sffz* *fp* *ppp*

Tape

6"

5"

10"

2'10"

10"

5"

Ord.

Vln. 32

*gliss.*

Hn.

*sfp* *ppp* *mp* *ppp*

Tape

10" 5" 3" 10" 8"

Vln. 41

Hn.

Tape

Track 2

Cello gesture enters and crescendo begins

*p* *ff*

accel. . . . .

*fp*

*gliss.*

10" 3'11"

Vln. 53

Hn.

Tape

Softly echo horn (do not obscure)

*ppp* *p* *mp* *p < mf* *fp*

High B resonant

Distorted rustle and wind noise begins

63

Vln.

Hn.

Tape

*fp* *ppp*

*fp* *pp*

*pp* ad lib.

4'22"

68

Vln.

Hn.

Tape

*ff* *sfp* *pp*

*pp* *mf*

30"

Low bass and quiet rustling

**The Emptiness of Emptiness**  
*for*  
*Mixed Ensemble*

**Carmen Ho**  
**(2016)**

*The Emptiness of Emptiness* is a development of my previous work Emptiness. Having explored such a rich and vibrant term as 'emptiness', I felt the need to explore further the nature of emptiness and apply the concepts and the inner quality to this work. My intention in this piece was to depict and correspond to the deeper meaning of emptiness from another compositional perspective.

**Score in C**

Duration: ca. 4 minutes



**Track 1**

3" 4" 13.3"

Flute

Oboe

Clarinet in Bb

Bassoon

Trumpet in C

Trombone

Violin I

Violin II

Viola

Violoncello

Tape

Sustained distorted horn

*sfz* *f* *p* *p* *ppp* *p* *f*

*mp* *pp* *p* *pp* *mp* *f*

*sfz* *mf* *p* *pp* *mp* *f*

*sfz* *mf* *p* *pp* *mp* *f*

*sfz* *mf* *p* *pp* *mp* *f*

*pp* *f* *pp* *p* *mf* *p*

*pp* *mf* *pp* *ppp* *sfz* *mf* *pp*

*pp* *ppp*

Ord.

Sul pont.

Sul pont.





1'01''

19

Fl.

*ppp* *mf* *ppp*

Ob.

*p* *mp* *mp* *ppp*

Cl.

*p* *ppp*

Bsn.

*p* *ppp* *p* *ppp*

C Tpt.

*ppp* *ppp*

Tbn.

Vln. I

molto Sul pont.

*sfz* *mp*

Vln. II

molto Sul pont.

*sfz* *pp* *mp* *mf* *ppp*

Vla.

*f* *pp* *ppp* *mf* *ppp*

Vc.

Sul tasto

*mf* *ppp* *p*

Tape

**1'20"**

Track 2

Fl.

28

*p* *ff* *sfz* *ff* *p* *ff* *p* *sfz*

Ob.

*p* *mp* *f* *p* *mp* *p*

Cl.

*p* *sfz* *p* *f* *mp* *mf* *p* *ff* *sfz* *ff* *p*

Bsn.

*mp* *p*

C Tpt.

*sfz* *pp* *ff* *sfz* *f* *p*

Tbn.

*pp* *ff* *p* *f*

Vln. I

*p* *sfz* *pp* *ff* *mp* *p* *p* *ff*

Vln. II

*pp* *ff* *mp* *p* *p* *mp* *p*

Vla.

*pp* *p*

Vc.

*p* *ff*

Tape

*p* *ff*

Cello gesture enter and crescendo begins

**F**

47

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Tape

*p* *mf* *p*

*p* *ff* *mp* *mf* *pp*

*fp*

Distorted rustle and wind noise begins

30"

53

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Tape

pp

mp

pp

mp

pp

pp

pp

ff

sfp

pp

pp

mf

pp

Low bass and quiet rustling



# **Illusion**

*for  
mixed ensemble*

Carmen Ho  
(2016)

## Illusion

Carmen Ho

This musical score is for a section of 'The Firebird' by Igor Stravinsky. It features six staves: Flute, Clarinet in Bb, Violin, Violoncello, Vibraphone, and Piano. The tempo is marked as quarter note = 65. The score is in 4/4 time, with a key signature of one flat (Bb). The Flute part starts with a series of notes, followed by a rest, then a series of notes with dynamics *pp*, *mp*, and *pp*. The Clarinet in Bb part starts with a rest, then a series of notes with dynamics *ppp*, *p*, *ppp*, *mf*, and *ppp*. The Violin part starts with a series of notes with dynamics *ppp*, *mf*, *ppp*, and *ppp*. The Violoncello part starts with a series of notes with dynamics *ppp*, *mf*, and *ppp*. The Vibraphone part starts with a series of notes with dynamics *p* and *f*. The Piano part starts with a series of notes with dynamics *pp*, *pp*, *sffz*, *ppp*, and *ppp*. The score includes various musical notations such as slurs, ties, and dynamic markings.

**B**

Fl. *mf* *ppp* *p* *mf* *sfp* *ff* *p*

Cl. *mf* *ppp* *p* *mf* *ppp* *p* *f*

Vln. 1 *ppp* *mp* *ppp* *mp* *ff* *ppp* *ff*

Vc. *mf* *ppp* *p* *ff* *p* *pizz.* *sfz* *arco* *ppp* *f*

Vib. *with mallets* *ord.* *p* *f*

**B**

Pno. *mp* *ppp* *mp* *mf* *mp* *mf* *sfz*

very freely, as if improvised

12"

15"

Fl.

pp *mp* pp *p* *mf* *p*

Cl.

*p* *f* *p* *p* *mf*

Vln. I

*flautando* *ppp* *mf* *p* *fff* *p* *fp* *mf*

Vc.

*ppp* *sfz* *mp*

Vib.

*f* *p* *ff* *mp* *mf*

Pno.

♩=ca.85

*p* *sf* *mp* *sf* *sfz*

repetition of the pitch given at the beginning for the group at a rhythm chosen to be performed. This rhythm does not need to be evenly measured

begin as soon as possible when note appear in the piano part

pick up bow

arco

sul pont.

molto sul pont.

**C**

Free time,

Fl.

Cl.

To B. Cl.

Bass Clarinet in B $\flat$

Vln. 1

molto sul pont.

ord.

sul pont.

Vc.

ord.

Vib.

motor on

pick up mallets

repetition of the pitch given at the beginning for the group at a rhythm chosen to be performed. This rhythm does not need to be evenly measured

Pno.

**C**

Free time,

Piano score for "The Great Wall of China" by John Adams. The score is in common time (C) and features six staves: Flute (Fl.), Clarinet (Cl.), Violin 1 (Vln. 1), Viola (Vc.), Vibraphone (Vib.), and Piano (Pno.). The Flute part begins with a rest, followed by a melodic line in the right hand. The Clarinet part begins with a rest, followed by a melodic line in the right hand. The Violin 1 part begins with a rest, followed by a melodic line in the right hand. The Viola part begins with a rest, followed by a melodic line in the right hand. The Vibraphone part begins with a rest, followed by a melodic line in the right hand. The Piano part begins with a rest, followed by a melodic line in the right hand. The score includes various dynamics (pp, ff, sfz, p, sfz, pp, ff, fp) and articulations (molto sul pont., ord., sul pont., motor on, pick up mallets). A box at the top right contains the text: "repetition of the pitch given at the beginning for the group at a rhythm chosen to be performed. This rhythm does not need to be evenly measured".

**D** **E**

Fl. *pp* *ff* *sfp* *sf* *ppp* *sfz* *p*

B. Cl. *ff* *sfp* *f* *ppp* *ppp*

Vln. I *pp* *ff* *pp* *ppp* *f* *ppp* *p*

Vc. *pp* *sfz* *pp* *ppp* *sf* *ppp* *ppp*

Vib. *pp* *ff* *pp* *ff* *pp*

Pno. *p* *mp* *p* *p* *f* *p*

**D** **E**

Fl. *fp* *ppp* *p* *ff* *p*

B. Cl. *mp* *f* *ppp* *p*

Vln. I *mp* *p* *p*

Vc. *mp* *ppp*

Vib.

Pno. *mp*

breath tone

vibrate harmonic with finger pressure

ord.

sul pont.

ord.

molto sul pont.

ord.

molto sul pont.

Begin beating

overblow into harmonics

4

4

# **Psithurism**

*for*  
*Flute*

**Carmen Ho**

**(2016-revised 2017)**

*Psithurism* was written for the Kyiv Contemporary Music Festival and it was premiered at the Goethe-Institut in Ukraine in September, 2016. The word *psithurism* means the sound of rustling through leaves and my intention in this piece was to depict the sound and gestural movements of wind rustling through leaves and trees.

**Duration: 4'34''**



Written for Sergey Vilka  
Premiered at Goethe Institute, Kiev, Ukraine on the 9th of September 2016

# Psithurism

Carmen Ho

$\text{♩} = 72$

Flute

*sfp* *ppp* *sfp* *f* *ppp* *p* *ppp* *mp* *mf* *ppp*

Fl.

*mp* *sfz* *p* *ppp* *mf* *ppp* *fp* *sf*

Fl.

*p* *sfp* *fff* *p* *mp* *mp* *p* *f* *p*

Sing

Fl.

*p* *mf* *sfz* *p* *sfz* *ppp* *sfz* *ppp* *sfp* *ppp* *ppp* *mf* *mp* *ppp* *ff*



# **Three Watches of the Night**

*for bass clarinet*

**Carmen Ho**

**(2016)**

# Three watches of the night

*in response to Peter randall-page's 'In mind of Monk'*

Carmen Ho

Bass Clarinet in Bb

♩=72

3

*p* *sfp* *ppp* *sfz* *p* *mp* *ppp* *sfp* *ppp* *p* *fp* *ppp* *p* *sfp* *fff* *sfz*

12

6

7

*fff* *mp* *f* *p* *f* *mp* *ppp* *mf* *pp* *mp*

air noise

key clicks

12

12

18

\*overblow as hard as possible

*pppp* *sfffz* *ppp* *ppp* *mp* *mp* *sfz* *p* *sfz* *p* *fff*

slap tongue

slap tongue

♩= ca. 98

28

3

*pp* *mf* *pp* *f* *fp* *pp* *fp* *fff* *p* *sffz* *mp*

slap tongue

36

*fff* *fff* *fff* *pp* *f* *pp* *f* *fff sfz p* *sfz pp* *mf* *sf* *pp* *f* *sfz p* *f* *sfz p* *rfz*

♩=ca. 65

Very freely, as if improvised

12

*p* *mp* *p* *mf* *fp* *f* *mp* *mp* *mf* *p*

56

6"

6"

\*normal tone → Slap tongue → normal tone

6"

*fp* *sf* *fff* *f* *sfz* *p*

# **An Unbroken Vow**

*for*

*a capella mixed choir*

**Carmen Ho**

(2017)

### *The Perfection of Wisdom*

In form, in feeling,  
Nowhere in them they find a place to rest on.  
No wisdom can we get hold of, no highest perfection,  
Forms are not wisdom, nor is wisdom found in form.

No vision of perception, no vision of will  
No vision of consciousness, thought or mind

All words of things in use in this world must be left behind,  
All things produced and made must be transcended  
The deathless, the supreme, incomparable gnosis is then won  
This is the sense in which we speak of perfect wisdom.

### *The Heart Sutra*

Gone, gone, gone beyond,  
Gone altogether beyond

*From Shantideva's Bodhisattvacharyavatara (Guide to the Bodhisattva's Way of Life) 8th Century India*

May I become at all times, both now and forever  
A protector of those without protection  
A guide for those who have lost their way  
A ship for those with oceans to cross  
A bridge for those with rivers to cross  
A sanctuary for those in danger  
A lamp for those without light  
A place of refuge for those who lack shelter  
And a servant to all in need  
For as long as space endures,  
And for as long as living beings remain,  
Until then may I, too, abide  
To dispel the misery of the world

**♩=60**

10

[illegible]



A

3 15

20 25

S. I *ppp* *p* *ppp* Oo\_\_\_\_\_

S. II *fp* *mp* *ppp* Oo\_\_\_\_\_

S. III *ppp* *mp* *mf* *pp* *mp* *p* Mm\_\_\_\_\_ Oo\_\_\_\_\_ In\_\_\_\_\_ form,\_\_\_\_

S. IV *pp* *mf* *pp* *mp* *p* Oo\_\_\_\_\_ In\_\_\_\_\_ form,\_\_\_\_\_

A. I *ppp* *f* *ppp* *pp* *ppp* Oo\_\_\_\_\_ Oo\_\_\_\_\_ Mm\_\_\_\_\_

A. II *pp* *mf* *pp* *pp* *mf* *pp* *pp* Oo\_\_\_\_\_ Mm\_\_\_\_\_ Oo\_\_\_\_\_ Mm\_\_\_\_\_ Oo\_\_\_\_\_ Oo\_\_\_\_\_ In\_\_\_\_\_

A. III *mp* *pp* form\_\_\_\_\_

A. IV *pp* *ppp* *pp* *mp* *pp* Oo\_\_\_\_\_ Mm\_\_\_\_\_ form\_\_\_\_\_

T. I *pp* *mp* *pp* *pp* *mp* *p* *p* *mf* Oo\_\_\_\_\_ Mm\_\_\_\_\_ In\_\_\_\_\_ In form, in fee ling,

T. II *pp* *p* Oo\_\_\_\_\_ In

T. III *ppp* *pp* *mp* *pp* *pp* *mp* *pp* *p* Mm\_\_\_\_\_ Oo\_\_\_\_\_ Mm\_\_\_\_\_ In

T. IV *mp* *ppp* *pp* *mp* *pp* *mp* *p* *mp* *pp* *p* *mf* *p* *p* *mf* *p* \_\_\_\_\_ Mm\_\_\_\_\_ In form\_\_\_\_\_ In form\_\_\_\_\_

B. I *pp* *p* *mp* Oo\_\_\_\_\_ Mm\_\_\_\_\_ Mm\_\_\_\_\_ Oo\_\_\_\_\_ In form, in fee ling

B. II *mf* *pp* *p* *mp* *p* \_\_\_\_\_ Mm\_\_\_\_\_ In form, in fee - ling

B. III *pp* *p* *mf* *p* In\_\_\_\_\_ form, in fee - ling

B. IV *p* *mf* In form, in fee -

B

30 *p* 35 *ppp* *mf* *p* *p* *fp* 4

S. I No - where no- where No - where No - where

S. II *p* No - where in them no - where No - where

S. III *p* *mp* *f* *p* *p* No No - where no -

S. IV *ppp* *mf* *p* *p* *fp* No - where No - where

A. I *p* No - where no

A. II *p* No - where no No - where

A. III *p* *ppp* *mf* *p* *p* *fp* No - where no No - where No - where

A. IV *p* No - where no

T. I *p* *p* *mf* *p* fee - ling,

T. II *fp* *pp* *p* *ppp* fee - ling No - where in them

T. III *mf* *p* *p* fee - ling, No - where in them

T. IV *p* *pp* *mp* *pp* fee - ling, No - where

B. I *p*

B. II

B. III

B. IV *p* ling,

repeat words in brackets, 1 to 2 words/second, each singer independently 50

S. I in them Oo [rest on] No wis -

S. II No - where no - where Oo [rest on] No wis

S. III - where no - where to [rest on] No wis

S. IV No - where no - where Oo [rest on] No wis

A. I No - where in them [rest on] No wis

A. II in them they find Oo [rest on] No wis

A. III No - where no - where Oo [rest on] No wis

A. IV No - where [rest on] No wis

T. I No - where in them they find a place to rest on rest on rest on rest on No wis

T. II No - where in them they find a place to rest on rest on rest on rest on No wis

T. III No - where in them they find a place to rest on rest on rest on rest on No wis

T. IV No - where in them they find a place to rest on rest on rest on rest on No wis

B. I rest on rest on No wis

B. II rest on rest on No - wis

B. III rest on rest on No wis

B. IV rest on rest on No wis -

D

S. I  
- dom\_ can\_ we get hold\_ high - est per-fec - tion Form\_

S. II  
- dom\_ can\_ we\_ get\_ hold\_ high - est per - fec - - tion

S. III  
- dom\_ we\_ get\_ hold\_ no\_ Form\_

S. IV  
- dom\_ can\_ we\_ get\_ hold\_ no\_ Form\_

A. I  
- dom\_ can\_ we get hold\_ no\_ no\_ Oo\_ Mm Forms\_ are not

A. II  
- dom\_ can\_ we\_ hold\_ no\_ Oo\_ Mm Forms\_ are not

A. III  
- dom\_ we\_ of\_ Oo\_ Mm Forms are\_ not\_

A. IV  
- dom\_ can\_ we\_ of\_ Oo\_ Mm Forms are\_ not\_

T. I  
- dom\_ can\_ we get hold\_ no\_ no\_ Oo\_ Mm

T. II  
- dom\_ can\_ we\_ hold\_ no\_ Oo\_ Mm

T. III  
- dom\_ we\_ no\_ Oo\_ Mm

T. IV  
- dom\_ can\_ we\_ no\_ no\_

B. I  
- dom\_ can\_ we get\_ hold\_ no\_ no\_ Oo\_ Mm

B. II  
- dom\_ can\_ we\_ hold\_ no\_ no\_ Oo\_ Mm

B. III  
- dom\_ we\_ no\_

B. IV  
dom\_ can\_ we\_ get\_ hold\_ no\_

E

65 *ppp* *p > ppp* *ppp* *p* *ppp* 70 *ppp < fp* *ppp* 75

S. I Form Form vi - sion

S. II *ppp* *p > ppp* *ppp* *p* *ppp* Solo *p* *f* *p < f* *mf* of con - scious ness, thought or mind

S. III *ppp* *p > ppp* *ppp* *p* *ppp* *ppp < fp* *ppp* vi - sion

S. IV *ppp* *p > ppp* *ppp* *p* *ppp* Form Form

A. I *p < mf* *p > ppp* *mp* wis - dom is wis dom No vi-sion of will

A. II *p < mf* *p > ppp* *ppp* *mp* *ppp* wis - dom is wis- dom No vi - sion of will

A. III *pp < mf* *p* *gliss.* *ppp* *ppp* *mf* *ppp* \_\_\_ wis dom nor wis - dom No

A. IV *pp < mf* *p* *ppp* *ppp* \_\_\_ wis - dom nor wis - dom No vi - sion of will

T. I

T. II *ppp < fp* No vi - sion of per-cep tion,

T. III *ppp < fp* *mf* *ppp* No vi - sion of per-cep tion,

T. IV

B. I

B. II

B. III

B. IV

F

S. I *ppp* *mf* *p* *ppp* 80 *p* *mf* *p* *mf* *p* 85 *ppp* *mp* 8

All \_\_\_\_\_ words \_\_\_\_\_ All \_\_\_\_\_ words \_\_\_\_\_ All \_\_\_\_\_ things \_\_\_\_\_ All \_\_\_\_\_ things \_\_\_\_\_

S. II *p* *p* *espress. poco* *mf* *p* *f*

in \_\_\_\_\_ this \_\_\_\_\_ world \_\_\_\_\_ must \_\_\_\_\_ be left be - hind \_\_\_\_\_

S. III *ppp* *mf* *p* *ppp* *ppp* *mf* *p* *ppp* *ppp* *mf* *ppp* *ppp*

All \_\_\_\_\_ words \_\_\_\_\_ All \_\_\_\_\_ words \_\_\_\_\_ All \_\_\_\_\_ things \_\_\_\_\_ All \_\_\_\_\_

S. IV *ppp* *mf* *p* *ppp* *ppp* *mf* *p* *ppp* *ppp* *mf* *ppp* *ppp*

All \_\_\_\_\_ words \_\_\_\_\_ All \_\_\_\_\_ words \_\_\_\_\_ All \_\_\_\_\_ things \_\_\_\_\_ All \_\_\_\_\_

A. I *ppp* *mf* *p* *ppp* *p* *mf* *p* *mf* *p* *ppp* *mp*

All \_\_\_\_\_ words \_\_\_\_\_ All \_\_\_\_\_ words \_\_\_\_\_ All \_\_\_\_\_ things \_\_\_\_\_ All \_\_\_\_\_ things \_\_\_\_\_

A. II *ppp* *mf* *p* *ppp* *p* *mf* *p* *mf* *p* *ppp* *mp*

All \_\_\_\_\_ words \_\_\_\_\_ All \_\_\_\_\_ words \_\_\_\_\_ All \_\_\_\_\_ things \_\_\_\_\_ All \_\_\_\_\_ things \_\_\_\_\_

A. III *ppp* *mf* *p* *ppp* *ppp* *mf* *p* *ppp* *ppp* *mf* *ppp* *ppp*

All \_\_\_\_\_ words \_\_\_\_\_ All \_\_\_\_\_ words \_\_\_\_\_ All \_\_\_\_\_ things \_\_\_\_\_ All \_\_\_\_\_

A. IV *ppp* *mf* *p* *ppp* *ppp* *mf* *p* *ppp* *ppp* *mf* *ppp* *ppp*

All \_\_\_\_\_ words \_\_\_\_\_ All \_\_\_\_\_ words \_\_\_\_\_ All \_\_\_\_\_ things \_\_\_\_\_ All \_\_\_\_\_

T. I *mp*

must \_\_\_\_\_ be left \_\_\_\_\_ be - hind, All things all \_\_\_\_\_

T. II *mp* *f* *mp* Solo *p* *espress. poco*

in \_\_\_\_\_ this \_\_\_\_\_ world \_\_\_\_\_ All \_\_\_\_\_

T. III *p* *mf* *f* *mp* *p* *mf*

All \_\_\_\_\_ words of \_\_\_\_\_ things \_\_\_\_\_ in \_\_\_\_\_ use in this \_\_\_\_\_ world must \_\_\_\_\_ All things all \_\_\_\_\_

T. IV *p*

All things all \_\_\_\_\_

B. I *ppp* *mf*

All \_\_\_\_\_ things \_\_\_\_\_

B. II *ppp* *mf*

All \_\_\_\_\_ things \_\_\_\_\_

B. III *ppp* *fp* *p*

All \_\_\_\_\_ things \_\_\_\_\_

B. IV *ppp* *fp* *p*

All \_\_\_\_\_ things \_\_\_\_\_

S. I *ppp* All things pro - duced and made

S. II *mf* All things all things *ppp* *mp* pro - duced and made *f* must be trans cen - ded *ppp* *p* The death - less, *f p < fp*

S. III *p* *mf* *p* things All things pro - duced and made *pp* *ppp* *p* *ppp* *mp* *p* *ppp* *ppp* *p* *mp* *p*

S. IV *p* *mf* *p* things All things pro - duced and made *pp* *ppp* *p* *ppp* *mp* *p* *ppp* *ppp* *p* *mp* *p*

A. I *ppp* All things pro - duced and made *pp* *ppp* *p* *ppp* *ppp* *mp* *p* *ppp* *ppp* *p* *p* *mp*

A. II *ppp* All things pro - duced and made *pp* *ppp* *p* *ppp* *ppp* *mp* *p* *ppp* *ppp* *p* *p* *mp*

A. III *p* *mf* *p* things All things pro - duced and made *pp* *ppp* *p* *ppp* *mp* *p* *ppp* *ppp* *p* *p* *mp* *p*

A. IV *p* *mf* *p* things All things pro - duced and made *pp* *ppp* *p* *ppp* *mp* *p* *ppp* *ppp* *p* *p* *mp* *p*

T. I *pp* *ppp* *p* *ppp* *ppp* *mp* *p* *ppp* *ppp* *p* *p* *mp* *p* things All things pro - duced and made

T. II *f* *pp* things pro - duced and made *p* must be trans cen - ded The *f* *mf* *fp* *mp* *f*

T. III *ppp* things All things pro - duced and made *pp* *ppp* *p* *ppp* *mp* *p* *ppp* *ppp* *p* *p* *mp* *p*

T. IV *mf* *ppp* things All things pro - duced and made *pp* *ppp* *p* *ppp* *mp* *p* *ppp* *ppp* *p* *p* *mp* *p*

B. I *pp* All things pro - duced and made must *pp* *ppp* *p* *ppp* *mp* *p* *ppp* *ppp* *p* *p*

B. II *pp* All things pro - duced and made must *pp* *ppp* *p* *ppp* *mp* *p* *ppp* *ppp* *p* *p* *3*

B. III *mf* *ppp* All things pro - duced and made *pp* *ppp* *p* *ppp* *mp* *p* *ppp* *ppp* *p* *p* *mp* *p*

B. IV *mf* *ppp* All things pro - duced and made *pp* *ppp* *p* *ppp* *mp* *p* *ppp* *ppp* *p* *p* *mp*

[illegible]



11

# I

110

 $mf$ 

— *P*

115

 $\mathbf{f}$ 

$-p$

 $tr \sim$ 

S. I

then\_\_\_\_\_ won\_\_\_\_\_ this\_\_\_\_\_ is the sense\_\_\_\_\_ in\_\_\_\_\_ which\_\_\_\_\_ we\_\_\_\_\_ speak of\_\_\_\_\_

S. II

\_\_\_\_\_ then \_\_\_\_\_ won \_\_\_\_\_ this \_\_\_\_\_ is the \_\_\_\_\_ sense \_\_\_\_\_ in which \_\_\_\_\_ we speak \_\_\_\_\_ of \_\_\_\_\_

### S. III

then \_\_\_\_\_ won \_\_\_\_\_ this \_\_\_\_\_ is the \_\_\_\_\_ sense \_\_\_\_\_ in which \_\_\_\_\_ we \_\_\_\_\_ speak \_\_\_\_\_ of \_\_\_\_\_

S. IV

\_\_\_\_\_ then \_\_\_\_\_ won \_\_\_\_\_ this is the \_\_\_\_\_ sense \_\_\_\_\_ in which \_\_\_\_\_ we speak \_\_\_\_\_ of \_\_\_\_\_

A. I

## A. II

### A. III

#### A. IV

T. I

T. II

T. III

T. IV

breathe as needed

B. I

breathe as needed

## B. II

### B. III

## B. IV

J

♩ = 69

*p* *fp* 120 *f* *p* *poco accel.* *fff* cut off abruptly

S. I  
Gone, \_\_\_\_\_ Gone, \_\_\_\_\_ gone, \_\_\_\_\_ cut off abruptly

*ppp* *mf* *p* *ppp* *fff* cut off abruptly

S. II  
wis - dom \_\_\_\_\_ Mm gone, \_\_\_\_\_ gone, \_\_\_\_\_ cut off abruptly

*f* *ppp* *mf* *p* *ppp* *mf* *ppp* *fff* cut off abruptly

S. III  
wis dom. \_\_\_\_\_ Mm gone, \_\_\_\_\_ be - yond, cut off abruptly

*p* *ppp* *fp* *f* *p* *fff* cut off abruptly

S. IV  
Gone, \_\_\_\_\_ Gone, \_\_\_\_\_ gone, \_\_\_\_\_ be - yond \_\_\_\_\_ cut off abruptly

*p* *ppp* *fp* *f* *p* *tr* *fff* cut off abruptly

A. I  
Gone, \_\_\_\_\_ Gone, \_\_\_\_\_ gone, \_\_\_\_\_ gone be - yond, cut off abruptly

*p* *ppp* *fp* *f* *p* *fff* cut off abruptly

A. II  
Gone, \_\_\_\_\_ Gone, \_\_\_\_\_ gone, \_\_\_\_\_ cut off abruptly

*p* *ppp* *fp* *f* *p* *5* *fff* cut off abruptly

A. III  
Gone, \_\_\_\_\_ Gone, \_\_\_\_\_ gone, \_\_\_\_\_ be - yond cut off abruptly

*p* *ppp* *fp* *f* *p* *tr* *fff* cut off abruptly

A. IV  
Gone, \_\_\_\_\_ Gone, \_\_\_\_\_ gone, \_\_\_\_\_ gone, \_\_\_\_\_ cut off abruptly

*pp* *fp* *pp* *pp* *f* *pp* *pp* *ff*

T. I  
Oo \_\_\_\_\_ Mm Oo \_\_\_\_\_ Mm Oo \_\_\_\_\_

*pp* *f* *pp* *pp* *f* *pp* *pp* *ff*

T. II  
Mm \_\_\_\_\_ Oo \_\_\_\_\_ Mm Oo \_\_\_\_\_

*pp* *f* *pp* *pp* *f* *pp* *pp* *ff* *pp*

T. III  
Mm \_\_\_\_\_ Oo \_\_\_\_\_ Mm Oo \_\_\_\_\_ Mm

*pp* *mf* *pp* *pp* *ff* *pp* *pp*

T. IV  
Oo \_\_\_\_\_ Mm \_\_\_\_\_ Oo \_\_\_\_\_ Mm Oo \_\_\_\_\_

chanted freely

*pp* 3 *f* 3

B. I  
ga-te ga-te pa-ra-ga - te pa-ra sam - ga-te bod - hi-sva-ha ga-te ga - te pa-ra-ga-te pa - ra sam - ga-te bod-hi-sva-ha ga-te ga - te pa-ra-ga

should be chanted freely *pp* 3 *f* 3

B. II  
ga-te ga-te pa-ra-ga - te pa - ra sam-ga-te bod - hi-sva - ha ga-te ga - te pa-ra-ga-te pa - ra

should be chanted freely *pp* 3 *f* 3

B. III  
ga-te ga-te pa-ra-ga - te pa - ra sam-ga-te bod - hi-sva - ha ga-te ga - te pa-ra-ga-te pa - ra

chanted freely *pp* 3 *f* 3

B. IV  
ga-te ga-te pa-ra-ga - te pa-ra sam - ga-te bod - hi-sva-ha ga-te ga - te pa-ra-ga-te pa - ra sam - ga-te bod-hi-sva-ha ga-te ga - te pa-ra-ga



*gliss.*

S. I

A protector of those without protection A guide who have lost their way

*p*

*ppp*

S. II

A protector of those without protection A guide who have lost their way

*p*

*ppp*

S. III

A protector of those without protection A guide who have lost their way

*p*

*ppp*

S. IV

A protector of those without protection A guide who have lost their way

A. I

I for - e - ver A guide for those who have lost their way A

A. II

Ah A guide for those who have lost their way A

A. III

Ah A guide for those who have lost their way A

A. IV

I and for - e - ver A guide for those who have lost their way A

T. I

*mp* May I be-come at all times, both now and for - e - ver *ppp* A guide for\_ those who lost their way A ship

T. II

*mp* May I be-come at all times, both now and for - e - ver *ppp* A guide for\_ those who lost their way A ship

T. III

*mp* A protector of those without protection *ppp* A guide for\_ those who have lost their way

T. IV

*mp* A protector of those without protection *ppp* A guide for\_ those who have lost their way

B. I

breathe as needed

*ppp* A guide for those who lost their way

B. II

breathe as needed

*ppp* A guide for those who lost their way

B. III

Mm A guide for those who have lost their way

B. IV

*gliss.* Mm A guide for those who have lost their way

145 *mf* 150 *p* 155

S. I  
A ship for those with o - ceans to cross A bridge

S. II  
A ship for those with o - ceans to cross A bridge

S. III  
A ship for those with o - ceans to cross A bridge for

S. IV  
A ship for those with o - ceans to cross A bridge for

A. I  
ship for those with o - ceans to cross A bridge for those with

A. II  
ship for those with o - ceans to cross for

A. III  
ship for those with o - ceans to cross for

A. IV  
ship for those with o - ceans to cross

T. I  
for those with o - ceans to cross

T. II  
for those with o - ceans to cross A bridge for those with

T. III  
A ship for those with o - ceans to cross A bridge

T. IV  
A ship for those with o - ceans to cross A bridge

B. I  
A ship for those with o - ceans to cross A bridge for those with

B. II  
A ship for those with o - ceans to cross A bridge for those with

B. III  
way A bridge for those

B. IV  
way A bridge for those

S. I <sup>160</sup> <sup>165</sup>  
— for — those — with ri - vers to — cross A sanc - tua ry — for — those — in dan - ger A lamp for those with-out

S. II  
— for — those — with — ri - vers to — cross — A — sanc - tua - ry for — those — in dan - ger A lamp for those with-out

S. III <sup>3</sup>  
— those with ri - vers to — cross A — sanc - tua - ry for those in dan - ger A — lamp for those with-out

S. IV  
— those with — ri - vers to cross A — sanc - tua - ry for those in dan - ger A lamp for those — with-out light light

A. I <sup>3</sup>  
— ri-vers to cross — A — sanc - tua - ry — for those in dan - ger A lamp for those with - out light —

A. II <sup>3</sup>  
— those — with — ri - vers to — cross — A — sanc - tua - ry for those in dan - ger A — lamp for those with-out

A. III  
those with rivers to cross A — sanc - tua - ry for — those in dan - ger A — lamp for those with-out

A. IV  
those — with — rivers — to cross A — sanc - tua - ry for those in dan - ger A — lamp for those with-out

T. I  
A — sanc-tua - ry — for those in dan - ger A lamp for those with - out.

T. II <sup>3</sup>  
— ri - vers to cross A sanc - tua ry — for — those in dan - ger A lamp for those with-out

T. III  
ri - vers to cross A — lamp for those with-out light light — light —

T. IV  
A lamp for those with - out light light —

B. I  
A — lamp for those with - out light A

B. II  
A — lamp for those with - out light A

B. III  
A — lamp — for — those with - out — light — A — place

B. IV  
A lamp for — those with - out — light — A — place

17

170 *f* > *p* *ppp* < *f* > *p* 175 *ppp* < *mf* > *ppp* *fp* *fp* < *f* 180 *ppp*

S. I light \_\_\_\_\_ light \_\_\_\_\_ light \_\_\_\_\_ shel - ter \_\_\_\_\_ as sss long

S. II light \_\_\_\_\_ light \_\_\_\_\_ light \_\_\_\_\_ shel - ter \_\_\_\_\_ as sss long

S. III light \_\_\_\_\_ light \_\_\_\_\_ light \_\_\_\_\_ shel - ter \_\_\_\_\_ as sss long

S. IV \_\_\_\_\_ light \_\_\_\_\_ light \_\_\_\_\_ shel - ter \_\_\_\_\_ as sss long

A. I light \_\_\_\_\_ light \_\_\_\_\_ light \_\_\_\_\_ shel- ter \_\_\_\_\_ And a servant to all in need For as long as space endures,

A. II light \_\_\_\_\_ light \_\_\_\_\_ light \_\_\_\_\_ shel- ter \_\_\_\_\_ And a servant to all in need For as long as space endures,

A. III light \_\_\_\_\_ light \_\_\_\_\_ light \_\_\_\_\_ shel- ter \_\_\_\_\_ And a servant to all in need For as long as space endures,

A. IV light \_\_\_\_\_ light \_\_\_\_\_ light \_\_\_\_\_ shel- ter \_\_\_\_\_ And a servant to all in need For as long as space endures,

T. I \_\_\_\_\_ light \_\_\_\_\_ A place of \_\_\_\_\_ re - fu - ge for \_\_\_\_\_ those who lack \_\_\_\_\_ shel-ter

T. II light \_\_\_\_\_ A place of \_\_\_\_\_ re - fu - ge for those \_\_\_\_\_ who lack \_\_\_\_\_ shel-ter

T. III \_\_\_\_\_ A place of \_\_\_\_\_ re - fu - ge for those \_\_\_\_\_ who lack shel-ter

T. IV \_\_\_\_\_ A place of \_\_\_\_\_ re - fu - ge for those \_\_\_\_\_ who lack shel-ter

B. I place of re - fu - ge \_\_\_\_\_ for those who lack shel - ter Mm

B. II place of re - fu - ge for those who lack shel - ter Mm

B. III \_\_\_\_\_ of re - fu - ge for \_\_\_\_\_ those who lack \_\_\_\_\_ shel - ter Mm

B. IV \_\_\_\_\_ of re - fu - ge for \_\_\_\_\_ those who lack \_\_\_\_\_ shel - ter Mm

*mp* 185 *mp* 190 *mp* 195 *fff*

S. I \_\_\_\_\_ as sss And\_\_\_\_\_ for as\_\_\_\_\_long as li - ving be-ings re - main, Un - til then may I, too, a bide To dis-pel the mi - se - ry\_\_\_\_\_ of the world

S. II \_\_\_\_\_ as sss And\_\_\_\_\_ for as\_\_\_\_\_long as li - ving be-ings re - mains, Un - til then may I, too, a - bide To dis-pel the mi - se - ry of the world

S. III \_\_\_\_\_ as sss And\_\_\_\_\_ for as\_\_\_\_\_long as li - ving be-ings re - mains, Un - til then may I, too, a - bide To dis-pel the mi - se - ry of the world

S. IV \_\_\_\_\_ as sss And\_\_\_\_\_ for as\_\_\_\_\_long as li - ving be-ings re - mains, Un - tilthen may I, too, a - bide To dis-pel the mi - se - ry of the world

A. I *p* < *mf* > *p* *p* Mm\_\_\_\_\_ long as li - ving be-ings re - mains, Un - til then may I, too, a - bide To dis-pel the mi - se - ry of the world

A. II *p* < *mf* > *p* *p* Mm\_\_\_\_\_ long as li - ving be-ings re - mains, Un - til then may I, too, a - bide To dis-pel the mi - se - ry of the world

A. III *p* < *mf* > *p* *p* Mm\_\_\_\_\_ long as li - ving be-ings re - mains, Un - tilthen may I, too, a - bide To dis-pel the mi - se - ry of the world

A. IV *p* < *mf* > *p* *p* Mm\_\_\_\_\_ long as li - ving be-ings re - mains, Un - tilthen may I, too, a - bide To dis-pel the mi - se - ry of the world

T. I *p* Mm\_\_\_\_\_ Un - til then may I, too, a - bide To dis-pel the mi - se - ry of the world

T. II *p* Mm\_\_\_\_\_ Un - til then may I, too, a - bide To dis-pel the mi - se - ry of the world

T. III *p* Oo\_\_\_\_\_ Un - til then may I, too, a - bide To dis-pel the mi - se - ry of the world

T. IV *p* Oo\_\_\_\_\_ Un - til then may I, too, a - bide To dis-pel the mi - se - ry of the world

B. I *p* < *ff* > *p* *fff* Oo\_\_\_\_\_ Mm of the world

B. II *p* < *ff* > *p* *fff* Oo\_\_\_\_\_ Mm of the world

B. III *p* < *ff* > *p* *fff* Oo\_\_\_\_\_ Mm of the world

B. IV *p* < *ff* > *p* *fff* Oo\_\_\_\_\_ Mm of the world